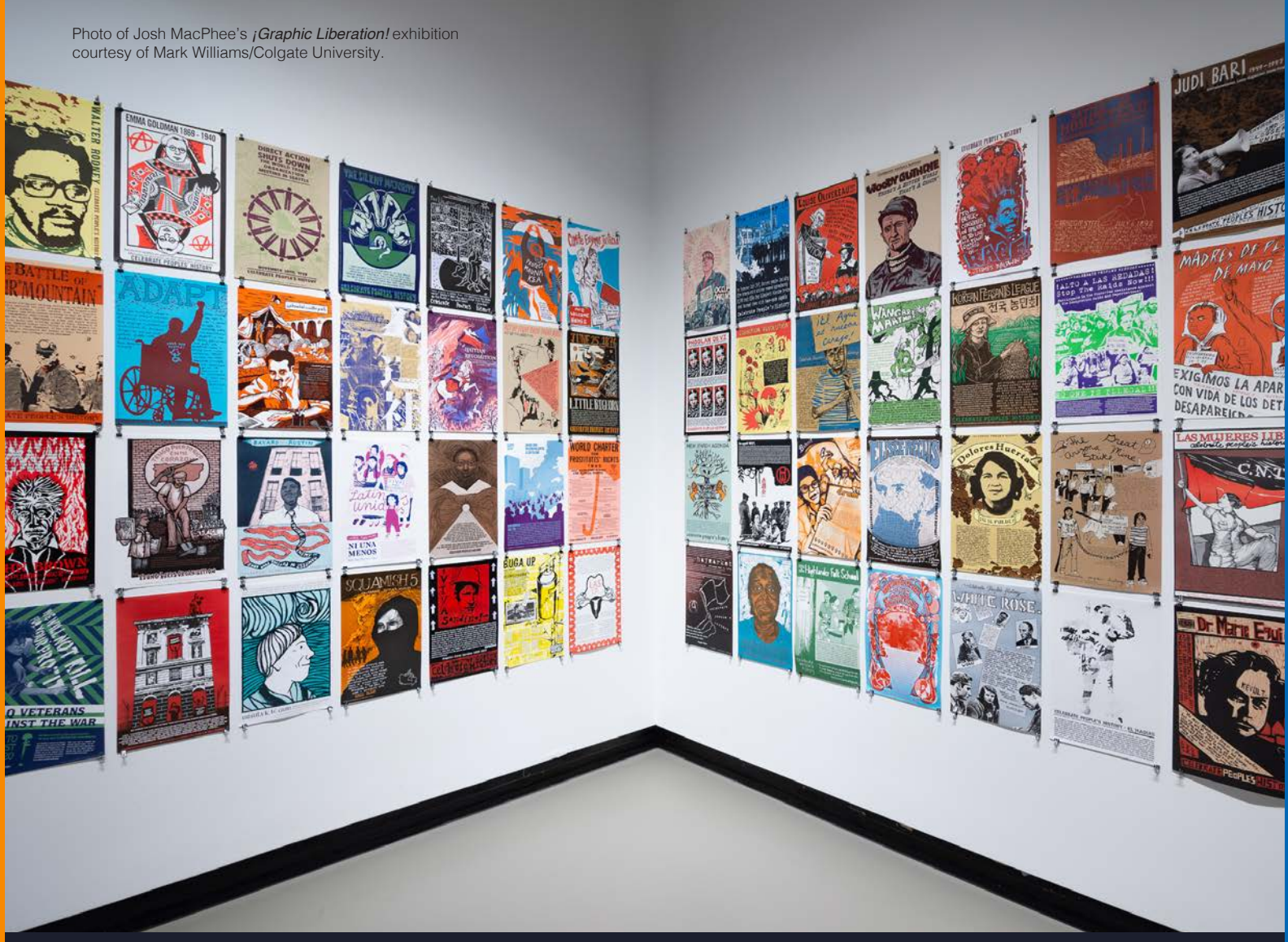
CAN JOURNAL

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND

ART IN NORTHEAST OHIO | SPRING 2022

MEGAN LYKINS REICH | MOCHA AT MOCA | PHOTO POETS: JEF JANIS | WOMEN IN PRINT | EVA KWONG | THE GOLDEN AGE OF CLEVELAND ART | THEADIS REAGINS | MOE BROOKER | FIBERSHEDS

Photo of Josh MacPhee's *¡Graphic Liberation!* exhibition courtesy of Mark Williams/Colgate University.



We Want Everything

Apr 1–Jun 10, 2022
Opening Event
Fri April 1, 6–8pm

We Want Everything explores printmaking as a communal cultural practice that values copying and repurposing in place of individual authorship. Organized in collaboration with artist, designer and archivist Josh MacPhee and the Cleveland Institute of Art Printmaking Department, this exhibition will transform Reinberger Gallery into an active maker space that mines the history of print and its connection to political activism, posters, radical music and book publishing design.

Cleveland Institute of Art
Reinberger Gallery
11610 Euclid Avenue
cia.edu/exhibitions
cia.edu/covid for CIA's current visitor policies

Our exhibitions are generously supported by CIA's Community Partners.
Visit cia.edu/partners.

cuyahoga arts & culture
strengthening community

CIA

Museum of Contemporary Art Cleveland

Whether you're curious, a collector, a creative, or an open-to-it-all person, all art lovers are welcome at moCa. Experience the immersive offerings this season to find elements that spark your imagination.

Daily Admission is always free.

Olivo)

J.J. Adams

Jerome AB

Puppies Puppies (Jade Kuriki

Art

Museum of Creative Human

Dana Oldfather

Aram Han Sifuentes

Dexter Davis

Robert Banks

Amber N. Ford

moCa

cuyahoga arts & culture strengthening community

The George Gund Foundation

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JAN 29-JUN 5

IMAGE: Amber N. Ford, *Bike*, 2020, Archival pigment print, 12 x 18 in (30.48 x 45.72 cm). Courtesy the artist.

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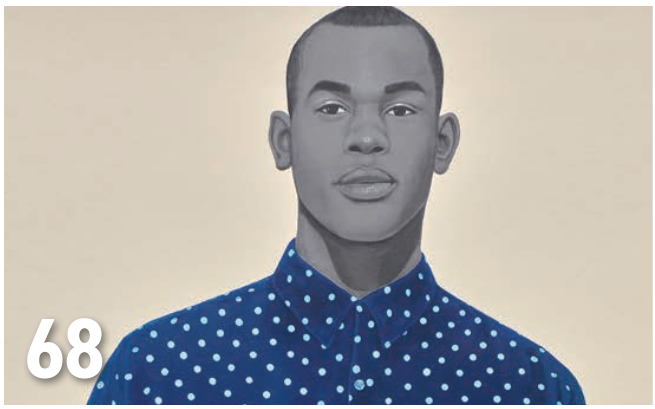
ART IN NORTHEAST OHIO | SPRING 2022

CAN journal

A PUBLICATION OF THE COLLECTIVE ARTS NETWORK | CLEVELAND



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COVER: Terry Joshua, NEW PAIN(t), Acrylic on canvas, 48 X 108 inches (121.92 X 274.32 centimeters), 2020. Joshua's exhibition, *The Pinkest Hue*, curated by Museum of Contemporary Human Art, was on view at moCa Cleveland November 19–January 2, 2022. See page 84.

ONWARD, PAST FORTY

This is the fortieth printed issue of the quarterly *CAN Journal*. That means CAN has been bringing together the voices of Northeast Ohio artists and galleries for a full ten years. We've made mention of this before, and hinted at how we might celebrate. The moment certainly has us thinking about the role we play: spreading the word, documenting exhibits and writing about them, and considering the issues that relate to the arts sector here—from leadership of institutions, to public policy and funding. The moment, as well as our recent strategic planning process, caused us to look back on what the organization has accomplished. Does it accurately reflect the city? Is it equitable? How does it relate to broader culture? Our role as publishers significantly informs public understanding of the regional art scene. The website, CANjournal.org, is a searchable record of the last ten years of visual art activity, with nearly 2,000 stories. That's a lot.

CAN will certainly celebrate that birthday, and with a party charge into the next ten years. But in the meantime, we have things to do. Cleveland has a lot going on right now. You may have a vague sense of that, and it may have to do with the improving weather, or post-pandemic, pent-up demand, but here's evidence: This issue of *CAN Journal* marking the end of our tenth year has more stories from Cleveland art organizations than we have ever before published in a single issue. From Artists Archives of the Western Reserve to Zygote Press, they have a lot to tell you.

On the following pages you will also find a multitude of features: reviews (of *Women In Print* at the Cleveland Museum of Art, and *The Golden Age of Cleveland Art* at the Cleveland History Center), our new Photo Poets feature (with Jef Janis this time), and interviews relevant to new leadership (Megan Lykins Reich, as newly-confirmed executive director of moCa), new relationships (between moCa and MoCHA, for example), the urgent need for greater representation and equity for People of Color in our institutions, up-and-coming artists like Theadis Reagins, and more.

DEEP INTO PREPARATIONS

And in the middle of all this, preparations are underway for both FRONT International Cleveland Triennial for Contemporary Art and CAN Triennial. Curatorial teams for both events are deep into preparations. We've seen a list of FRONT's venues, and there are no fewer than 27 of them. Meanwhile, CAN Triennial 2022: You Are Here is growing this year, reaching into neighborhoods, and presenting more art than ever before. As of this writing, we are working with nineteen venues, in six neighborhoods. Early in February, we announced the participation of 125 artists.

On the date this issue made its debut at Future Ink Graphics (Stephanie Kluk's new art, design, print studio in Clark-Fulton, which happens to be one of the CAN Triennial venues), we also announced the CAN Triennial 2022 Exhibition Prizes. The exhibition prizes are one of our favorite parts of the Triennial, because they advance the careers of artists through connections with regional museums. And this year, just like everything else, it seems, the list of them is growing.

We could go on about CAN Triennial. And in good time, we will. But for now, we've got work to do. As always, we look forward to seeing you.

Michael Gill
Editor / Publisher

Akron Art Museum Acquires Powerful Herman Aguirre Painting

by Akron Art Museum Sta

Herman Aguirre, Vamos a darnos una vuelta al cielo (Let's give heaven a visit), Oil and oil/acrylic skins on panel, 2019. Collection of the Akron Art Museum, The Mary S. and Louis S. Myers Endowment Fund for Painting and Sculpture 2021.11.

HERMAN AGUIRRE's Vamos a darnos una vuelta al cielo (Let's give heaven a visit) is a densely rich and truly unusual artwork. Most painters use their materials to make a picture on the surface of a canvas. While Aguirre does some of that, he also treats paint as a sculptural substance: building it up to represent leaves, flower petals, and pieces of fabric as full-fledged three-dimensional objects. He constructs these objects from paint skins, which he creates by applying paint to wax paper with a squeegee, allowing it to dry fully before peeling it off, and affixing it to the work's surface. The artist even shapes these pieces of paint with scissors or a knife, resulting in a wide variety of textures and forms.

The enticing surface of this painting draws viewers close and helps Aguirre to convey a powerful message, as Vamos a darnos una vuelta al cielo serves as memorial for children whose remains were discovered in Veracruz, Mexico, in September 2018, amid broader drug- and gang-related violence. Instead of depicting the harrowing details of this tragedy, Aguirre shows the children's colorful clothing as an enormous mound, intertwining with flowers and plants as it extends into the sky. His title mentions taking a trip to heaven, but it does not specify who might make the journey—it might be the young victims of violence, but it might also be the viewers who remember and visit them via this painting.

AKRON ART MUSEUM

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

An Unlikely Trio: Summit Artspace Partners with Courthouse and Summit DD

by Grace Carter

Artist Amanda Branham (left) and Judge Elinore Marsh Stormer (right) with Branham's piece Farmland.

THE SPIRIT of collaboration is part of what makes Akron extraordinary. Recently, three county-supported organizations partnered to help invigorate the lives of community members through the arts, specifically advocating for artists with disabilities.

ART FOR ALL ABILITIES

Summit Artspace—headquartered in a historic building owned by Summit County—is an arts organization dedicated to connecting artists with the resources they need to thrive. The Summit County Developmental Disabilities Board (Summit DD) is the county agency responsible for coordinating essential services for people with developmental disabilities to help them reach their goals and secure the best opportunity for success. Together, these organizations are addressing issues of equity and access, while simultaneously creating an arts community of inclusion and belonging.

"Through this partnership, we'll help artists of all abilities, bringing them together to expand their practice and network with other artists," explains Summit Artspace's director of artist resources, Natalie Grieshammer Patrick. "In addition to curating and installing exhibitions at Summit Artspace and in the community, we are eager to welcome Summit DD clients to our Artist Entrepreneurship Institute and other programs and to provide a forum where they can sell their work and tell their stories."

CURATING THE COURTHOUSE

Judge Elinore Marsh Stormer, assisted by Community Outreach Specialist Lisa Mansfield, has activated local artists to transform the austere marble walls of the Summit County courthouse. As people experience heartache and hope under the same roof, art allows for respite and rejuvenation. In 2021, Summit Artspace awarded Curated Courthouse—a collaborative project between the Probate Court and Curated Storefront—an Arts Alive award in recognition of the power of collaboration to advance and support arts and culture in the community.

Last fall, the Probate Court teamed up with Summit Artspace and Summit DD during its fifth annual *Art for All Abilities* exhibition. The show featured the work of artists with intellectual or developmental disabilities who are often marginalized in the larger arts community, facing significant barriers to creating, sharing, and selling their work. "We are focusing on local people who are underrepresented in showplaces," elucidates Judge Stormer. "Art speaks to humanness—the artist is expressing an emotional moment."

SYNERGIES OF COLLABORATION

"Summit DD is extremely excited about the partnership with Summit Artspace and the courthouse, which will lead to artists being better connected to the arts and culture community that exists in Summit County," states Drew Williams, director of community supports and development at Summit DD. Several works from the *Art for All Abilities* exhibition were sold with the proceeds going directly to the artists. "Having my art displayed publicly boosts my confidence. It leads to doors being opened and provides me with a healthy outlet for my creativity," notes artist Amanda Branham, whose piece Farmland was purchased by Curated Courthouse. "I like connecting with people who purchase my art and asking them what about it speaks to them and inspires them."

As the partnership progresses, its core purpose will remain the same: empowering the talented local artists that enliven and enrich Akron's cultural landscape.

SUMMIT ARTSPACE

140 East Market Street
Akron, Ohio 44308
summitartspace.org
330.376.8480

ARTWALK: ARTS EDUCATION | 4-8PM FRIDAY, MARCH 11

WINTER EXHIBITIONS | THROUGH SATURDAY, MARCH 26

SPRING EXHIBITIONS | APRIL 8–JUNE 25

Passion and Joy: Passion Works Studio and Planet Joy Studio by Myers School of Art Sta

PASSION AND JOY features artwork made by practicing professional artists with developmental differences from Passion Works and Planet Joy studios. These artists have accomplished many creative ventures, from designing product lines and creating public artwork to installing exhibitions and enhancing the festival experience. Although people have historically perceived these artists as unemployable non-viable citizens, they create visual evidence of their abilities through the depth and wealth of the creative human spirit.

Passion Works is a collaborative community arts center located in Athens, Ohio. When she founded the center in 1998, current Executive Director Patty Mitchell envisioned collaborating with people through individual interests and abilities. Mitchell describes Passion Works as a place to "amplify what we love." She adds, "For any human being, there is comfort when welcomed into the fold for who we are and what we like, and not just having attention directed to what our perceived disabilities might be or other life challenges. We intend to build our best lives together."

While Passion Works has faced discouraging comments in the past, Mitchell has never wavered in her mission to elevate their artists' work. In the workshop, Mitchell was told by leadership, "These people will never make anything anyone would ever want to buy." She pivoted this discouragement into motivation and challenged the status quo. Passion Works has created a solution to these societal expectations. Mitchell says, "If we cannot imagine something better, we are stuck with the status quo in front of us. And this is why I seek out artists. They envision new things. Better things. And we need to create more pathways for their societal involvement."

The Night Garden, Acrylic on canvas, 2021.Collaborative work by Wendy Minor Viny, Troy Goins, Tina Mckee, Scooter, Michelle Conroy, John Coey, Noah Hogan, Alexis Rhinehart, Eric Cranston, Amy Nichols, and Ms. Rufus "The # 1 Bobcat Fan."

Inspired by the model of Passion Works, Planet Joy opened its doors in Medina, Ohio, in June of 2018. As a collaborative art studio, they encourage the exploration of imagination and creativity through the arts.

Passion Works and Planet Joy artists are recognized throughout the region. The studios have successfully created fine art, held gallery exhibitions, and designed public artworks and products. The work created by both Passion Works and Planet Joy encourage connection, purpose, and belonging through collaborative art-making.

MYERS SCHOOL OF ART

University of Akron
150 East Exchange Street
Akron, Ohio 44325
uakron.edu/art/
330.972.6030

PASSION AND JOY | MARCH 23–APRIL 17 | EMILY DAVIS GALLERY

COLLABORATIVE WORK BY PASSION WORKS STUDIO AND PLANET JOY STUDIO ARTISTS

The Painting Porch by BAYarts Sta

Cathie Bleck, Refuge 1, Gouache on panel.

Detail: Marianne Berardi, Roses and Wisteria, Gouache on panel.

IN JULY 2019, dear friends Cathie Bleck and Marianne Berardi casually decided to paint in Cathie's large back porch amid her flourishing garden, while juggling the complexity of events happening in their own lives. It was not a preconceived idea or a project, or even meant to yield something that would be exhibited. It was something they enjoyed, and found meaning in; and without having "production" as the goal, the work began to add up. Marianne is a full-time art historian and serves as a senior specialist and consignment director for American and European Art at Heritage Auctions in Dallas, Texas. She studied art as an undergraduate and received a doctorate in art history. Marianne reviews thousands of paintings on a weekly basis, determining authenticity and evaluating them for the current art market, but she has never exhibited her personal work. Cathie, on the other hand, is a professional artist. She had a long career as a successful illustrator for over thirty years, before moving her art practice to focusing on her personal work: explorations using liquid kaolin clay and inks as her mediums. Cathie published a monograph of her work and exhibits her mixed media paintings internationally.

They both stepped aside from their normal experiences with art and began exploring what was directly in front of them—in the moment. The two friends developed personal visual journals by first painting their gardens, and then extending that same approach outside of their back yards—painting what was right in front of them, wherever life took them, over the course of two years, including the period of the pandemic. The work that resulted is an intimate glimpse into friendship and personal spaces; into daily visual exercises influenced by events in nature, both large and small; and into a fascinating dialogue between two different sensibilities, who critiqued each other's work as each piece evolved.

BAYARTS

28795 Lake Road
Bay Village, Ohio 44140
BAYarts.net
440.871.6543

JURIED SHOW | MARCH 11–APRIL 2 | OPENING RECEPTION 5-8PM FRIDAY, MARCH 11

THE PAINTING PORCH: CATHIE BLECK AND MARIANNE BERARDI | APRIL 8–MAY 7
OPENING RECEPTION 5-8PM FRIDAY, APRIL 8

ANNUAL ADVANCED STUDENT POTTERY SHOW | MAY 6–MAY 27
OPENING RECEPTION 5-8PM FRIDAY, MAY 6

PLAYHOUSE SQUARE
OHIO
PLAYHOUSE SQUARE
CLE INT'L FILM FEST
46
SAVE THE DATES
CIFF46 AT PLAYHOUSE SQUARE
MARCH 30–APRIL 9, 2022
CIFF46 STREAMS
APRIL 10–APRIL 17, 2022
CLEVELANDFILM.ORG
Cibrèo
ITALIAN KITCHEN
cuyahoga
arts & culture

Asia Armour and *Generations*

ARS MAG presents *From the Blacktop to the Hardwood* February 20–March 13

Pull up and see some of the dopest artist and streetwear brands as we honor the streetball and professional leagues in celebration of the NBA All-Star Game in Cleveland! Artwork and apparel are for sale, with some surprises in store!!! Ars MAG and Deep Roots Experience partner to extend the All-Star celebration through March 13 with this exhibit!

***Bloom*: Asia Armour Solo Mar 25–Apr 10**

Asia Armour, Cleveland photographer, collage artist and creative, presents an intimate exhibition of artwork featuring a variety of flowers—signifying the season of her blossoming as an artist. *Bloom* features new works and the references that inspired them.

***Generations* Apr 30–May 14**

A collection of artworks from pairs of brilliant artistic minds. Join us as we celebrate artists and their children in an exhibition that showcases their collaborative works. Snacks, activities, and lots of fun for parents and kids!

Dream State, by Asia Armour, from *SheArt* at Deep Roots Experience.

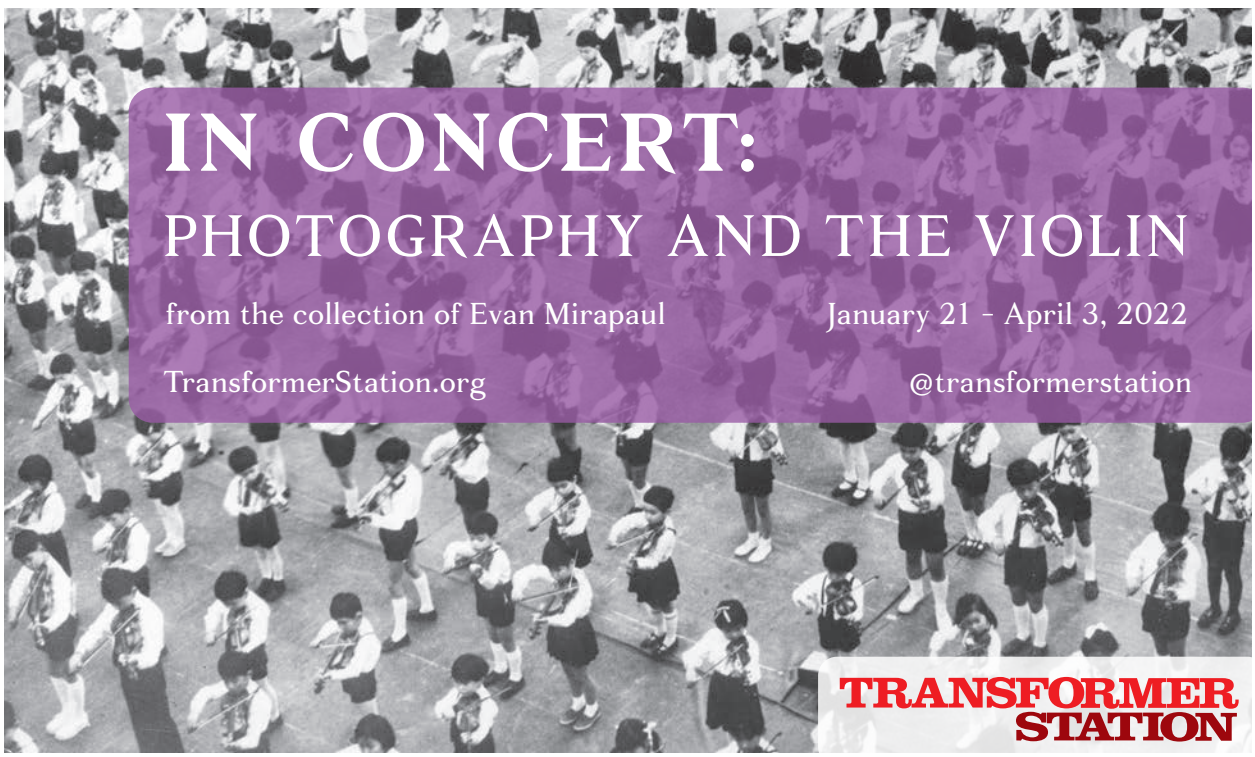
DEEP ROOTS EXPERIENCE

7901 Central Avenue
Cleveland, Ohio 44104
deeprootsexperience.com

FROM THE BLACKTOP TO THE HARDWOOD | FEBRUARY 10–MARCH 13

BLOOM: ASIA ARMOUR SOLO | MARCH 25–APRIL 10

GENERATIONS | APRIL 30–MAY 14



KENT | BLOSSOM
ART | INTENSIVES

KENT BLOSSOM ART INTENSIVES | MAY 30 – JUNE 12, 2022

Kent Blossom Art Intensives (KBAI) are a series of two-week studio art intensives conducted each summer since 1968 at Kent State University. Similar to an artist residency, students and individual artists create a self-directed body of artwork under the guidance of resident School of Art faculty and talented visual artists from around the country. These studio intensives offer in-depth discussions, professional mentorships and unforgettable experiences to all that participate.

PAINTING:
THE RIGHT TOOL FOR THE JOB

Resident Faculty – Gianna Commito

Visiting Artists – Gina Beavers and Omar Velázquez

Image: Gina Beavers, *Fiji Nails*, 2021, Acrylic on linen on panel, 36 1/4 x 29 x 4 in **Photo:** Charles Benton, Copyright: Gina Beavers, Courtesy of the artist and Marianne Boesky Gallery, New York and Aspen.

CERAMICS:
MONUMENTAL MAKING

Resident Faculty – Michelle Summers

Visiting Artists – Rebecca Chappell and Natalia Arbelaez

Image: Natalia Arbelaez, *Ceremonies for González*, Figure, 2019, 36"x 24", Digital Archival Print 1/9

PRINT MEDIA:
CONSTRUCTS OF GENDER AND BEAUTY

Resident Faculty – J. Leigh Garcia

Visiting Artists – Kathryn Polk and Althea Maurphy-Price

Image: Kathryn Polk, *Veritas Omnia Vincit*, 2019, stone and plate lithography, 19 x 15 inches

JEWELRY/ METALS/ ENAMELING:
ENAMELING IN THE ROUND

Resident Faculty – Andrew Kuebeck

Visiting Artist – Nash Quinn

Image: Nash Quinn, Tab-constructed enamel vessels, copper, enamel, sterling silver, walnut

SCULPTURE AND EXPANDED MEDIA:
INVESTIGATIONS IN TRADITIONAL AND DIGITAL MEDIA

Resident Faculty – Eli Kessler

Visiting Artists – Christopher Mahonski and Douglas Rieger

Image: Douglas Rieger, *Over Exposed* (Bite Board) - wood, silicone, paint, rubber, bead chain, 2018

"Very upbeat and encouraging environment that allowed for experimentation and growth in my work."
— KBAI 2019 Participant

Application Deadline: April 30, 2022

More info and application:
WWW.KENT.EDU/KENTBLOSSOMART

Undergraduate and Graduate Credit:
Available at standard tuition rates.

Individual Artists:
Non-credit tuition - $1,100

Kent State University, School of Art
325 Terrace Dr., Kent, Ohio
330-672-2192 • kent.edu/art

KENT STATE UNIVERSITY | School of Art

The Goddess Project: Innocents at Chagrin Arts

by Chagrin Arts Sta

Pandora, by Judy Takács.

Arachne, by Judy Takács.

ARTIST JUDY TAKÁCS' *Goddess Project* and the Ohio Innocence Project come together at Chagrin Arts for The *Goddess Project: Innocents*, opening March 6.

For years now, Chagrin Arts has allied itself with the Ohio Innocence Project, a legal team whose mission is to fight for and free those who have been wrongfully incarcerated—sometimes for decades. They also work to fix the legal systems that convict the innocent.

Simultaneously, figurative artist Judy Takács has been reimagining the characters from the mythology of all the religions. She seeks to correct stereotypes, prejudices, and damaging narratives that haunt us today.

In researching age-old mythology for *Goddess Project*, Takács' has found many women and goddesses who were wrongfully punished, held in captivity, and vilified in the eyes of the world. Their fictitious stories parallel today's headlines. Medusa's was a #MeToo story. Persephone was kidnapped into a forced marriage. Eve and Pandora were damned for seeking education—the list goes on.

The Goddess Project: Innocents features Judy Takács' colorful, classically-inspired figurative paintings of these heroines through her contemporary feminist lens. Takács' book, *The Goddess Project*, will launch at the opening with signed copies available for purchase.

CHAGRIN ARTS

88 North Main Street
Chagrin Falls, Ohio 44022
chagrinarts.org
440.247.9700

THE GODDESS PROJECT: INNOCENTS | MARCH 6–JUNE 12
OPENING RECEPTION, 2-4PM SUNDAY, MARCH 6

THE GODDESS PROJECT: INNOCENTS–A PANEL DISCUSSION WITH ARTIST JUDY TAKÁCS AND WOMEN OF THE OHIO INNOCENCE PROJECT
2-3PM SUNDAY, MARCH 20 AT THE CHAGRIN FALLS TOWN HALL | A GALLERY VIEWING AT CHAGRIN ARTS FOLLOWS FROM 3-4PM

The Chagrin Falls Town Hall is located at 83 North Main Street in Chagrin Falls, Ohio. An RSVP is requested for both events at chagrinarts.org.

Valley Art Center to Host *Emerging Artists Exhibition*

by Valley Art Center Sta

VALLEY ART CENTER is very excited to announce a new annual exhibition series showcasing the works of standout student artists emerging from our local high schools and colleges!

Through a collaborative effort between VAC and local teachers, this exhibition will showcase over eighteen area school student artists, who are considering a career in the arts, by presenting a body of work by each student. Participating schools for 2022 include Chagrin Falls High School, Brush High School, Excel TECC at Orange High School, and Shaker Heights High School, as well as Cleveland State University and Lakeland Community College. These schools were selected for the inaugural year of the program due to their proximity to VAC, their diverse student bodies, and connections to VAC. Gallery Manager Dan Simone says, "Our intention is to encourage talented students considering a career in the visual arts by giving them the learning experience of working face to face with a professional gallery, including working through the exhibition preparedness process." Future years' exhibitions in this series will involve other schools, broadening the reach of this fantastic opportunity to other talented student artists.

Vulnerability, by Margot Sanders: Excel TECC / Orange High School student.

This exhibition will feature three students from each of the participating institutions, selected by their instructors. Each student will work with their instructors and the VAC gallery manager to select a small body of work (three pieces) to display, focusing the student experience on learning firsthand about exhibition readiness and working with a professional gallery. Cash awards for excellency will also be given. Additionally, we will display a large collaborative work created by the Advanced Art students of Chagrin Falls High School.

Emerging Artists Exhibition *will be in the gallery from April 1 through May 11, with an opening reception from 5 to 8pm on April 1—refreshments beginning at 6pm pending COVID restrictions.*

VALLEY ART CENTER

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

ART BY THE FALLS VOLUNTEER SIGNUPS | ONGOING

STUDENT FACULTY EXHIBIT CLOSES | MARCH 9

EMERGING ARTISTS EXHIBITION | APRIL 1 | OPENING RECEPTION 5-8PM

Future Ink Graphics: a New Makerspace for Digital and Print Creatives Opens in Cleveland

by Stephanie Kluk

Future Ink Graphics proprietor Stephanie Kluk, teaching students the art of screen printing.

THE UPHEAVAL of the last couple of years has caused many people to rethink life goals and everyday routines. I, too, began thinking about what I really wanted to do and how I wanted to do it once we all emerged from this worldwide pandemic. I have spent the last twenty years working in visual arts nonprofits doing what I have discovered is my passion: helping artists continue to make work and sharing that work with the community. As the pandemic caused the world to stop, and creatives struggled to find support, the idea of Future Ink Graphics was formed. I wanted a space that provided opportunities, resources, and exposure to local artists and designers, particularly during this financially-difficult time and while entrepreneurship boomed.

Future Ink Graphics, or FIG, is a makerspace for professional, emerging, and student graphic designers, and digital and silkscreen artists. FIG provides space and equipment, along with educational programs, resources, and mentorship, to help develop and advance individual artists, with the goal of strengthening the larger creative community. FIG's mission is to foster the development and advancement of Cleveland designers, artists, and youth, bringing economic opportunities and arts education to the Clark-Fulton neighborhood and Greater Cleveland community. FIG is committed to supporting and highlighting women and creatives of color, and contributing to a more equitable arts community.

Located in the new Pivot Center for Art, Dance and Expression on Cleveland's West Side, FIG's 2670-square-foot space features a community gallery, silkscreen print shop, computer lab, and storefront, along with a coffee shop: Café Social Latinoamericano. The location offers new opportunities and unique exposure, with neighboring tenants like the Cleveland Museum of Art's Community Art Center, Inlet Dance, and LatinUS Theater.

The development and launch of FIG was a community effort, with support from the Fowler Family Foundation, Councilwoman Jasmin Santana, The Hispanic Business Center, Metro West, private donors, and a slew of local artists, designers, and business owners who directly contributed to FIG's mission and purpose.

To learn more about programs and/or how to use the space, visit Futureinkgraphics.com, or follow us on Facebook at Future Ink Graphics and on Instragram @fig_futu einkgraphics. To tour our Community Gallery, please email art@futureinkgraphics.com.

FUTURE INK GRAPHICS

at the Pivot Center for Art, Dance and Expression
2937 West 25th Street
Cleveland, Ohio 44113
art@futureinkgraphics.com
Instagram: @fig_futu einkgraphics
Facebook: Future Ink Graphics
Café Social Latinoamericano: cafesocialcoffee.com

SPRING 2022 CAN JOURNAL LAUNCH | MARCH 4

WOMEN WHO PRINT | MARCH 4–MAY 14 | OPENING RECEPTION 5-8PM FRIDAY, MARCH 4 IN THE FIG COMMUNITY GALLERY

WOMEN IN PRINT: FREE SILKSCREEN MAKE AND TAKE | 1-4PM SATURDAY, MARCH 12 IN THE CLEVELAND MUSEUM OF ART'S COMMUNITY ART CENTER OPEN STUDIO

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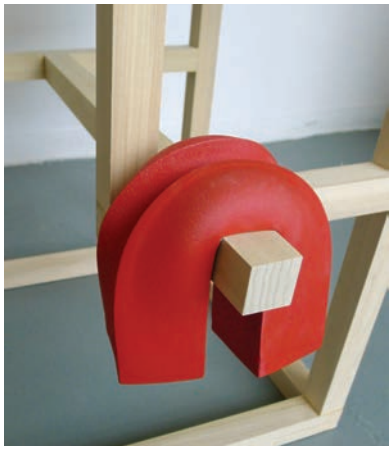
Heights Arts Figures out Abstract

by Tom Masaveg



LEFT: Carmen Romine, The Ridgeline. RIGHT: Peter Christian Johnson, Everything That Rises Must Converge.

FROM MARCH 18 through May 15 in the Heights Arts exhibition space, artists Peter Christian Johnson, Karin Dijkstra, Corrie Slawson, Claudio Orso, and Carmen Romine test where boundaries lie between representational study and abstract expression. *FIGURATIVE / ABSTRACT* explores the familiar in unfamiliar ways, referring to the recognizable as a foundation from which new ideas are born. Portraying subjects from daily life as they meet the eye doesn't satisfy the intentions of artist Peter Christian Johnson, who remarks,

"My work explores the tension between balance and collapse, between precision and failure. It's a meditation on entropy that uses architecture as a foil to examine the dichotomy of beauty and loss. I am interested in transformation, which is expressed in both destruction and growth."

When is a mountain not a mountain? There are immediate associations we make when we behold them. Figuratively, the impression mountains have in art can be described as majestic and may evoke a sense of wonder. To Carmen Romine, a mountain can be more like the tip of an iceberg. Beneath the surface of her piece The Ridge Line, there's a process and deliberate choice of materials that carry deep meaning. Says Romine,

"I make abstract landscapes that investigate ideas behind technology advancing and transitioning from paper to digital devices. By using paper as a material, I intend to draw from its symbolism to create a sense of touch and human presence for what could become an ancient tool for culture and communication. The work is fabricated through heavily process-driven steps of repetition—cutting, crumpling, piecing and gluing."

Viewers of this exhibition can expect color, form, scale, and any other tool at an artist's disposal being used to distort clarity, provoking the senses to seek new answers. Questions normally not considered are posed in these abstract works tangled with figure.

Jane Alexander's work is showcased in the Spotlight exhibition opening alongside *FIGURATIVE /ABSTRACT* on March 18. Alexander is the chief digital information officer for The Cleveland Museum of Art. Her work on display in the Heights Arts Spotlight Gallery presents a single point of reference in space, along the Cleveland waterfront, in a striking collection of iterations. The static images range from subtle to dramatic, telling a story of nature's dynamism easily overlooked when one perspective grows increasingly familiar.

HEIGHTS ARTS

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

FIGURATIVE/ABSTRACT | MARCH 18–MAY 15 | OPENING RECEPTION 6-9PM FRIDAY, MARCH 18

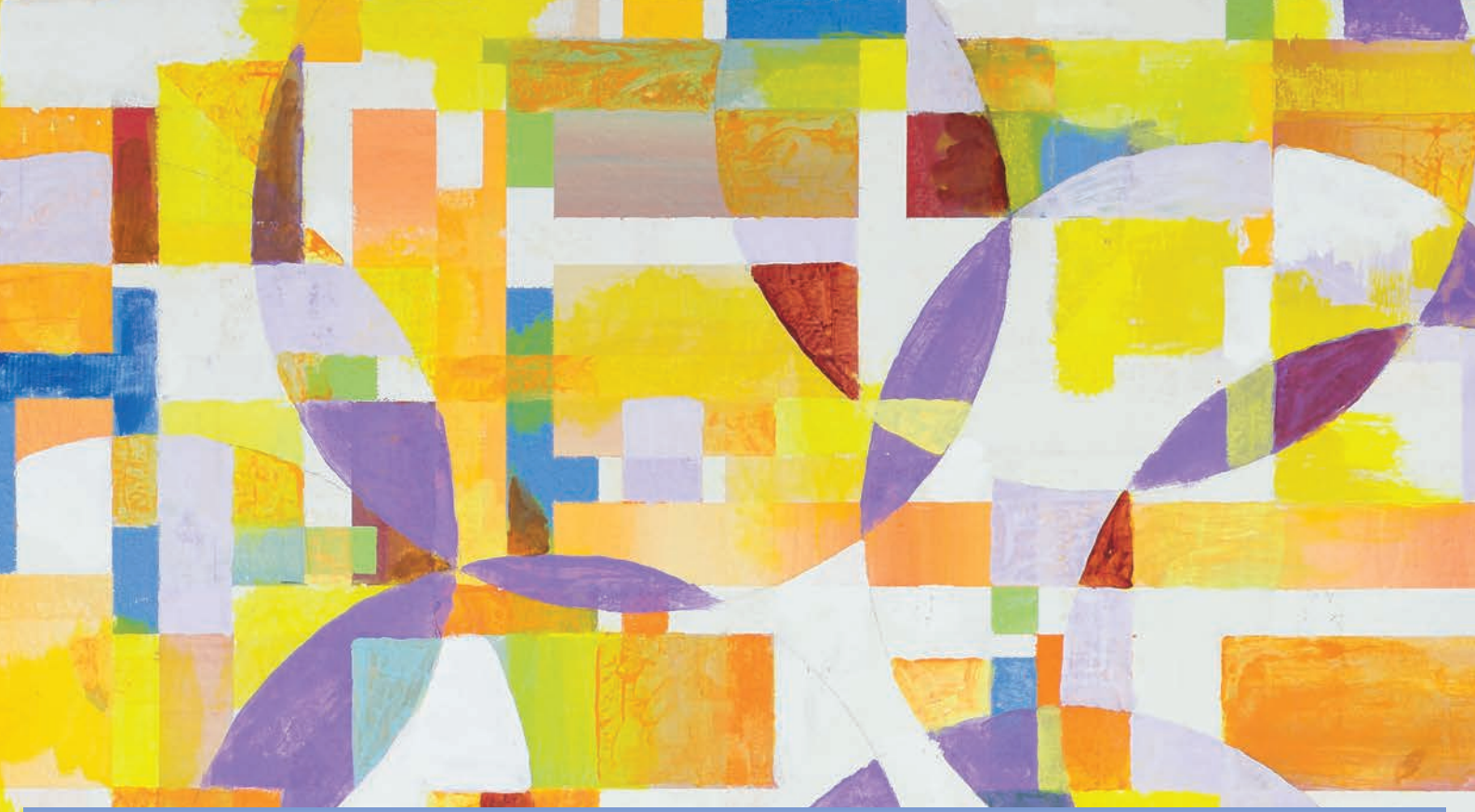
EKPHRASTACY | 7PM THURSDAY, APRIL 21

SPOTLIGHT: JANE ALEXANDER | MARCH 18–MAY 15 | OPENING RECEPTION 6-9PM FRIDAY, MARCH 18

WHAT A TIME TO BE ALIVE | MAY 20–JUNE 12 | OPENING RECEPTION 6-9PM FRIDAY, MAY 20

EKPHRASTACY | 7PM THURSDAY, JUNE 9

SPOTLIGHT: ERYN LAWSON, JOSIE NAYPAUER | MAY 20–JUNE 12
OPENING RECEPTION 6-9PM FRIDAY, MAY 20



Untitled work by Paul Tikkanen, acrylic on wood
Photographed by Cath Smith

Paul Tikkanen: a Retrospective Exhibit

on display June 2022 at the Ashtabula Arts Center
reception Friday, June 10, 6-8 p.m.
showcasing the work of Paul Tikkanen
and introducing the Paul and Norma Tikkanen Painting Prize

Coming October 2022, the Paul and Norma Tikkanen Painting Prize will offer over $30,000 in artist awards. Submissions will open June 2022. The competition is open to artists in Ashtabula, Cuyahoga, Geauga, Lake, Lorain, Mahoning, Medina, Portage, Summit, & Trumbull Counties in Ohio, and Crawford, Erie, Lawrence, & Mercer Counties in Pennsylvania. Complete entry details will be made available at ashtabulaartscenter.org.

2022 Jurors:
Kim Beck - Carnegie Mellon School of Art
José Carlos Diaz - Andy Warhol Museum
Naomi Fisher - Bas Fisher Invitational

ASHTABULA Arts CENTER

2928 W. 13th Street
Ashtabula, OH 44004
ashtabulaartscenter.org
facebook.com/ashartscenter
(440) 964-3396

BE PART OF THE ART!
THEATER DANCE
MUSIC VISUAL ARTS

Making Ripples in the Deep End Viewing Room

by Bellamy Printz

DEEP DIVE Art Projects partnered with Abattoir Gallery in 2021 to publish two soft-ground etchings by internationally-known artist and curator Michelle Grabner, connecting to a new series of paintings shown at the gallery last June. The limited editions evoke a sense of nostalgia and surface memory and expand upon the craft and intimate gestures of the related oil and enamel paintings on linen. Deep Dive and Abattoir join to present a special exhibition of the small works, along with the debut of the newly-published prints, on Friday, March 18, at the Deep End.

Opening April 1 for National Poetry Month, Deep Dive Art Projects and Michael Loderstedt, director of Photocentric, join forces to present *SNAP*, a collection of unique anonymous photographs paired with ekphrastic poems written by some of northeast Ohio's best writers. A poetry reading co-sponsored by Deep Dive Art Projects and Photocentric will be presented on Friday, May 6, at Blue Windmill on Waterloo Road.

The Viewing Room at the Deep End is open for all Walk All Over Waterloo events from 5 to 8pm. Call or email for an appointment at another time.

Anonymous Photographer, Collection of Michael Loderstedt.

LUMINOUS

In one day of freedom, I fell hard
for the earth. A singular journey
inhabited in a girl as alive
as the sun. That day, she & I
rode the sky as one, in a gown

of heat & light, with small fi e-pointed
versions of my kin a ed in a crown
radiating warmth across lands
as ancient as my home. In some ways,
her body, & that of the earth, are not

unlike mine -- a container
of molecules meant to shine,
with a shell she called skin & I called
the closest thing to breathing.
She gifted me her smile, luminous

as the age of my birth, when gravity
collapsed at my center, fusing hydrogen
with helium, a source of life I will share
with the dark until my final coolin .
At the day's end, the girl asked

to go with me, to see for herself
the story of our stars, to find eason
for her existence. There is no need,
I said, as I pressed my soft light against
hers, waking the scatter of stories

magnificent in their gl w.

— Shei Sanchez

Shei Sanchez is a Filipina-American writer, photographer, and teacher from Jersey City, New Jersey. Her pieces have appeared in Sheila-Na-Gig *online,* Gyroscope Review, Sepia Journal *and* Dissonance Magazine. *She lives with her partner on a farm in Appalachian Ohio.*

DEEP DIVE ART PROJECTS

at The Deep End
423 East 156th Street
Cleveland, Ohio 44110
deepdiveart.com
Call or email for appointment.
bellamy@deepdiveart.com
216.973.1986

KATE SNOW: JOURNAL | FEBRUARY 4–MARCH 12

MICHELLE GRABNER: NEW EDITION | MARCH 18–MARCH 26

SNAP | APRIL 1–MAY 22

POETRY READING AT BLUE WINDMILL (ACROSS THE STREET) | 6-7:30PM FRIDAY, MAY 6

Ohio Arts COUNCIL

@OHIOARTSCOUNCIL | #ARTSOHIO | **OAC.OHIO.GOV**

For more information about the Ohio Arts Council's grants, programs, resources, and events, visit oac.ohio.gov.

Questions of Reverie at Maria Neil

by Christopher L. Richards

Christopher L. Richards, Within/Without: Slice, Acrylic, 2021.

OPTIMISM and pessimism join forces in *Questions of Reverie, paintings by Christopher L. Richards* at Maria Neil Art Project from March 4 to May 6. Both vibrant and muted canvases include reference to the artist's interests in mid-twentieth-century abstraction as an exploration of energies that affect our mental state. "My paintings are meditations on how events and thoughts can linger or chip away at mental and emotional stability," says the artist. "I am particularly drawn to the language of Op art and Color Field to express the weight of these internal and external forces that plant themselves in our mind."

Hard edges represent concrete thoughts while color takes on the role of mixed emotions. "Much of my work comes out of personal insecurities and the boundaries I place to protect myself. The paintings can show just how vulnerable the psyche can be, but also its strength and resiliency." Subtle uses of translucency act as means of connecting thought and emotion. They can add clarity and strength or reinforce feelings of distress.

Sometimes color is muddied, like ambiguous thoughts and emotions that you struggle to define; while in a different way, the color can be very clear, and you know exactly how to describe it. Not everything is negative, but nothing is completely rosy, either. "There are breaks in the wall, there are sharp angles that interrupt the lines, off-setting the structure or even optically creating divides that aren't there," Richards says. "I think most people can relate to these psychic energies."

MARIA NEIL ART PROJECT

15517 Waterloo Road, Suite 1B
Cleveland, Ohio 44110
info@marianeilartproject.org

QUESTIONS OF REVERIE, PAINTINGS BY CHRISTOPHER L. RICHARDS

MARCH 4–MAY 6

The Edge of Things at Photocentric

by Lori Kella

Lori Kella, photograph from the *Vanishing Shoreline* series.

IN MY PHOTOGRAPHY I explore historical, environmental, and personal connections to the land. Typically, I build tabletop dioramas out of everyday materials, crafting these fabrications as an elaborate still life meant only for the camera's lens. Once constructed, I use lighting to dramatically transform these tableaus, bringing to the surface hidden truths that belie our understanding of the natural world. It is this visual tension, the uncanny and artificial nature of the photographs, that calls into question the permanence of our surroundings and hints at the dramatic shifts our environment is undergoing.

As a native of the Great Lakes, I have turned my gaze toward our inland seas, examining the fragility and resilience of this complex ecosystem. These artificial landscapes, created from paper, charcoal, and translucent glycerin, reimagine the edges of Lake Erie and its tributaries in a visual homage to a horizon that has captivated me for three decades. The resulting photographs hint at the ephemeral nature of the lake ecosystem and lead one to ponder the realm of loss in the face of pervasive environmental threats, while also offering a moment of reflection and a renewed discovery of the natural world.

A continuation of the *Vanishing Shoreline* series, this new collection focuses on the dramatic coastal erosion that has intensified as storms increase and natural protections for the shoreline vanish. The photographs in this series show fallen trees and sliding cliffs, as well as an expanse of vines, foliage, and overgrowth seen only from the lake itself. The images depict the precarious balance of nature and infrastructure in our battle with the climate crisis, and the beautiful, haunting, and somewhat secret landscape becomes a metaphor for both the potential and the failings of environmental action in the region.

PHOTOCENTRIC
15515 Waterloo Road
Cleveland, Ohio 44110
216.219.7568

WHY WE FISHED: POP UP EXHIBIT OF WORKS BY MICHAEL LODERSTEDT | MARCH 4 - 26
RECEPTION 5-9 PM MARCH 4

LORI KELLA: THE EDGE OF THINGS | APRIL 1 - MAY 14
RECEPTION 5-9 PM APRIL 1

Exquisite Attention at HEDGE Gallery

by Hilary D. Gent

Rebecca Cross, Rock Cloud, Silk, dyes, rocks, chalk, cables, 2021.

Taryn McMahon, A Series of Entanglements.

THIS SPRING, HEDGE Gallery proudly opens an exhibition of new work in drawing, print, and sculpture by Cathie Bleck, Rebecca Cross, and Taryn McMahon titled *Exquisite Attention*. The collection of individual and collaborative pieces by these compelling women artists is aimed to raise consciousness about human harm to our planet through the context of contemporary art making.

The three have never had the opportunity to work and exhibit together, and their collective research and influence of the natural world will address the beauty, fragility, and resiliency of threatened species.

McMahon's printmaking layers silhouettes of objects found on the shores of the Cuyahoga River, illustrating the current state of entanglement between people and environment.

Cross will be exhibiting her bio-tracings series: a collection of futuristic natural history objects, or "exprints" of imagined extinct plant species, created with silk forms in the process of traditional Japanese shibori.

Bleck's works on paper form a visual journal of contrasting scale from small accordion sketchbooks to some of her largest works to date in the form of 55-by-170-inch scrolls. Her graphite drawings and clay pigment paintings explore the dualities that exist in nature and our human evolution.

Together, the artists have employed the technique of exquisite corpse drawings for the exhibition as well. They shared inspired imagery on one piece of paper, which is folded into three sections so they are unable to see what the other artists have illustrated. They then traded the drawings in between sessions so that each one has left her mark, resulting in intrinsically experimental forms related to better respecting our natural world.

Join us for the preview reception of *Exquisite Attention* from 5:30 to 7:30pm on Wednesday, March 16, or the opening reception from 5 to 8pm on Friday, March 18.

Exquisite Attention *is on view from March 16 to May 6.*

HEDGE GALLERY

1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

EXQUISITE ATTENTION | MARCH 16–MAY 6
PREVIEW RECEPTION 5:30-7:30PM WEDNESDAY, MARCH 16
OPENING RECEPTION 5-8PM FRIDAY, MARCH 18

Chagrin arts
The Goddess Project:
Innocents
Judy Takács
Opening Reception:
Sunday, March 6, 2 to 4:00
The Goddess Project
Paintings and Stories by Judy Takács
with Goddess Project
Book Launch!
Sunday, March 20, 2-3:00
Chagrin Falls Township Hall
Panel Discussion:
Artist Judy Takács and
Women of the
Ohio Innocence Project
Gallery viewing follows
at 3:00 to 4:00
OIP
RSVP requested for both events at chagrinarts.org/event
judytakacs.com

50th Annual Student Art Show and *Merit Scholar Exhibition*

by Director Kendall Christian

Jane Underhill, Dream Sink, Charcoal, ink, pastels, 2020. Winner of the 2021 Robert Spademan Best-in-Show Award $500.

ANNUAL juried student art shows are an important standard for academic art galleries. Cleveland State University students get real life experiences and a firsthand look into the professional world of galleries and art. For many, this is the first time their work is critiqued by outside judges. They experience the joy of acceptance, as well as the sting of rejection. Both are extremely valuable life lessons that motivate and inspire.

This juried exhibition features the work of CSU students. Items on display include painting, drawing, printmaking, photography, graphic design, video, animation, and sculpture. Many of the works are for sale. Judges again have historically-large cash prizes to award thanks to our generous donors.

The Merit Scholar Exhibition in the North Gallery features work by recipients of the CSU Art Department Merit Scholarships. This year's scholars are Evan Elchert, Aurora Laux, Stephanie Lopez and Jurnee Weeams. These talented merit scholars are fulfilling a scholarship requirement by presenting these four exhibitions.

To commemorate the fiftieth year of CSU student shows, we are planning a celebration of Gallery milestones and will recognize the thirty years of dedicated service from former director Robert Thürmer.

Gallery viewing hours are from noon to 5pm Tuesday through Saturday. The Galleries are closed on Sunday, Monday and all CSU holidays.

THE CLEVELAND STATE UNIVERSITY ART GALLERIES

1307 Euclid Avenue
Cleveland, Ohio 44115
class.csuohio.edu/art-gallery/art-gallery
216.687.2103

50TH ANNUAL STUDENT ART SHOW AND MERIT SCHOLAR EXHIBITION

APRIL 19–MAY 28
AWARDS CEREMONY 6PM FRIDAY, APRIL 22

BONFOEY GALLERY PRESENTS

MARCH 18 - APRIL 30, 2021

HARRIET MOORE BALLARD RUTH BERCAW MARY BURKE JEFF KALLET TRUDY WIESENBERGER

Canton Museum of Art

WITNESS TO WARTIME

THE PAINTED DIARY OF TAKUICHI FUJII

On-view April 26th through July 24th, 2022...

Witness to Wartime: The Painted Diary of Takuichi Fujii introduces a modernist painter who left a remarkably comprehensive visual record of his experience during World War II as a Japanese American detainee.

Fujii's illustrated diary spans the years from 1942 to 1945, taking viewers inside the daily life of inmates forced into the incarceration camps. The exhibition includes ink drawings and watercolors, along with several oil paintings and sculptures, notably a carved double portrait of Fujii and his wife. This stunning body of work sheds light on events that many Americans did not experience, but whose lessons remain salient today.

Curated by Barbara Johns, Ph.D.; Traveling exhibition is organized by Curatorial Assistance Traveling Exhibitions, Pasadena, California.

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Edward E. Parker Museum of Art: Spring 2022

by Edward E. Parker Museum of Art Sta

EDWARD E. PARKER MUSEUM of Art observes and celebrates Black excellence daily. For the past two years, we have extended our Black history month display through the summer months, adding new material each month. This year, our goal will be to highlight the many important historical facts and figures that have escaped mainstream awareness and exposure. The display will be permanent, evolving over time.

It's safe to say that the overall response to COVID-19 was mishandled, and that the extreme nature of the virus was not respected. Thankfully, the steps we have taken to minimize risk factors have allowed us to operate without incident or injury to staff. Even so, we were forced to cancel our New Year's Eve party, Pre-Valentine's Day dinner, and other events after facing the substantial increases in virus transmission experienced near the end of the year 2021.

Now that we are three months into the year 2022, we are praying for a positive, sustained change that will safely allow for large gatherings in appreciation of the arts. We are eager to replenish our programming schedule with exhibitions, art forums, Artist Speak, our annual Collard Green Festival, and Alternative Health Fair.

S.O.S. (Strengthening Our Students) is an amazing organization that enriches the lives of school-aged children by offering life skills programs, field trips, and virtual classes. Edward E. Parker Museum of Art has participated in, and hosted, their workshops in past years, and we will soon be collaborating with the organization again. Firm dates have not yet been established, but will be forthcoming. We are always looking for opportunities to collaborate with like-minded individuals and organizations. If you believe in the transformative power of artistic expression, give us a call—we may be able to combine resources, and be of service to one another.

Edward E. Parker, A Young Queen of Soul. Image courtesy of the artist.

Calling all artists: Professor Parker is accepting portfolios to be considered for exhibition at Shinn House Galleries. Although these exhibits are currently postponed, they will be resuming as soon as possible. If you are an artist who is interested in exhibiting, contact the museum to make an appointment to drop off sample work.

Please join us on Tuesday and Thursday evenings for art class. As usual, these classes are free of charge for seniors. Students are currently sculpting with clay; however, all mediums and skill levels are welcome—we would love to have you join us.

The museum is open from 10am to 3pm Monday through Friday. Visits may be scheduled outside of normal business hours by appointment. We would love to take you on a tour of E.E.P. Museum of Art, where the motto is "Think Art for social development!"

EDWARD E. PARKER CREATIVE ARTS COMPLEX/ SNICKERFRITZ CULTURAL WORKSHOP FOR THE ARTS

13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com
216.851.6910

Tokyo Story (1953)

THE CLEVELAND INSTITUTE OF ART
CINEMATHEQUE

Coming this spring:

- 35mm prints of *Diva*, *The Defiant Ones*, *Frenzy*, *Paper Moon*
- Hungarian classics by Miklós Jancsó, Márta Mészáros
- New restorations of *Shortbus*, *Out of the Blue*
- Grafton Nunes presents *Tokyo Story*, *Ordet*
- Jeff Rapsis accompanies *Nanook of the North*
- And much more! Info at **cia.edu/cinematheque**

11610 Euclid Avenue, Cleveland | 216.421.7450

ORANGE ART CENTER
SUMMER ART CAMPS!

Orange Art Center | orangeartcenter.org | 216.831.5130

A Farewell to Augustus Turner

by Gwendolyn Garth

Works of Augustus Turner

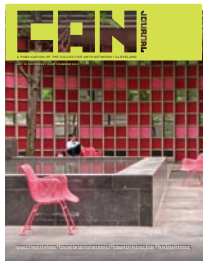
BORN AND RAISED IN CLEVELAND, Ohio, from humble beginnings, Augustus Turner remembered being inspired at an early age by watching and admiring others draw superheroes and cartoon characters—to the point where he picked up a pencil and never put it down. Confident, assertive, humorous, and humble all in one, this is the Augustus Turner I had the pleasure and honor of journeying with! "Never become complacent, always pursue excellence!" was his mantra.

Up until he withdrew from this earthly plane on October 16, 2021, art was an integral part of Gus' life. He was always armed with a sketchbook and an art tool of some kind. He was truly a friend, always giving unconditional support and encouragement. Hearing the news of his transitioning left a hole in my soul until I found out that Gus' final art piece was a portrait of me. A gift of love and honor!

Thank you, Lord, for the Gift of Augustus Turner to me and to the world!

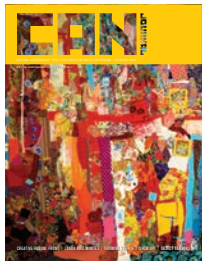
KINGS & QUEENS OF ART

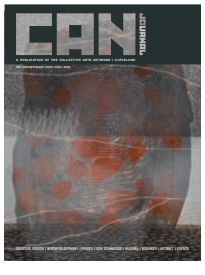
1383 East 34th Street
Cleveland, Ohio 44114
kqoa.org
gwendolyngarth@gmail.com



IN SUMMER 2022, *CAN JOURNAL* BEGINS ITS SECOND DECADE WITH A NEW LOOK

The new design for our second decade will highlight feature stories; make it easier to find member reports from galleries, studios, and museums; and of course continue to bring you award-winning coverage of the region's art scene.





COLLECTIVE ARTS NETWORK: THE FIRST TEN YEARS

January 2012	The first *CAN Journal* is in print
June 2012	The first *CAN Journal* quarterly, magazine format Summer 2012 edition
2013	*CAN Journal* wins award for design by AIGA Cleveland
2018	The Inaugural CAN Triennial
2019	*CAN Journal* named Best Magazine in Ohio in Press Club of Cleveland's annual Excellence in Journalism Awards
2020	*CAN Journal* wins first place or Criticism and Column Writing in the Press Club of Cleveland's Excellence in Journalism Awards
May 2021	Publication of Summer 2021 *CAN Journal* marks beginning of 10th Year
May 2022	CAN begins its second decade with a new design for our award-winning magazine
July 2022	CAN Triennial: *YOU ARE HERE* opens
August 2022	CAN's Tenth Anniversary Party

TEXTURES: the History and Art of Black Hair at the Kent State University Museum

by KSU Sta

Textures: the history and art of Black hair, Installation view. Image courtesy of the Kent State University Museum.

TEXTURES: the history and art of Black hair is a landmark exploration of Black hair and its important, complex place in the history of Afro-diaspora communities and cultures. On view at the Kent State University Museum, the exhibition features 180 paintings, sculptures, hair artifacts, photographs, advertisements, and magazines, along with a selection of hair products and implements from the collection of Willie Morrow, a pioneer of Black hair care. Organized into three themes—Community & Memory, Hair Politics, and Black Joy—the featured artists, barbers, and activists address Black hair in both its historical perceptions and its ramifications for self and society today. Throughout the life of the exhibition, on view until August 7, *TEXTURES* will incorporate community-focused public programming in partnership with artists and local barbershops and salons from the Northeast Ohio region. Online and within the exhibition, a "Digital Green Book" interactive, created in partnership with the KSU Wick Poetry Center, engages audiences with the historic and contemporary connotations of Black hair. Co-curated by Drs. Tameka Ellington and Joseph Underwood for the KSU Museum, *TEXTURES* is the first large-scale exhibition to synthesize new research in history, fashion, art, and visual culture to reassess the "hair story" of people of African descent.

"I have always been compelled to understand the disdain Black people had about their hair texture," explained Ellington, former interim assistant dean of Kent State's College of the Arts and associate professor in the School of Fashion. "I wanted to dive deeply into the root of that self-hate and try to offer a solution or means by which Black people can begin to heal."

"The exhibition is ambitious in its scope, and we hope that it serves as a space where anyone, from any background, can ask questions, engage in a dialogue or just appreciate the incredible aesthetics of Black hair," added Underwood, assistant professor of art history in Kent State's School of Art. To see the exhibition content, educator resources, recorded programs, and artist interviews, please visit the exhibition website at texturesksumuseum.wordpress.com.

TEXTURES: the history and art of Black hair is made possible by generous sponsors and awards, including Proctor & Gamble–My Black is Beautiful, Bank of America, L'Oréal–Dark & Lovely and Carol's Daughter, and RevAir, with additional support from the National Endowment for the Arts, the Ohio Arts Council, Ohio Humanities Council, the Nathan Cummings Foundation, Leslie Royce Resnik, Dr. Geneva Damron, Greg Gilmore, and Kent State University partners and programs.

KENT STATE UNIVERSITY MUSEUM

515 Hilltop Drive
Kent, Ohio 44242
kent.edu/museum
330.672.3450

WORD SOUNDZ AND POWER: FROM SOUL TO CROWN, THE POETRY OF MWATABU S. OKANTAH
6PM THURSDAY, FEBRUARY 3

A CRITICAL CONVERSATION ABOUT THE HISTORY OF OWNERSHIP IN THE BLACK HAIR CARE INDUSTRY | 5PM MONDAY, FEBRUARY 21 VIA FACEBOOK LIVE

DANCING WITH THE DISTANCE | OPENING FRIDAY, FEBRUARY 25

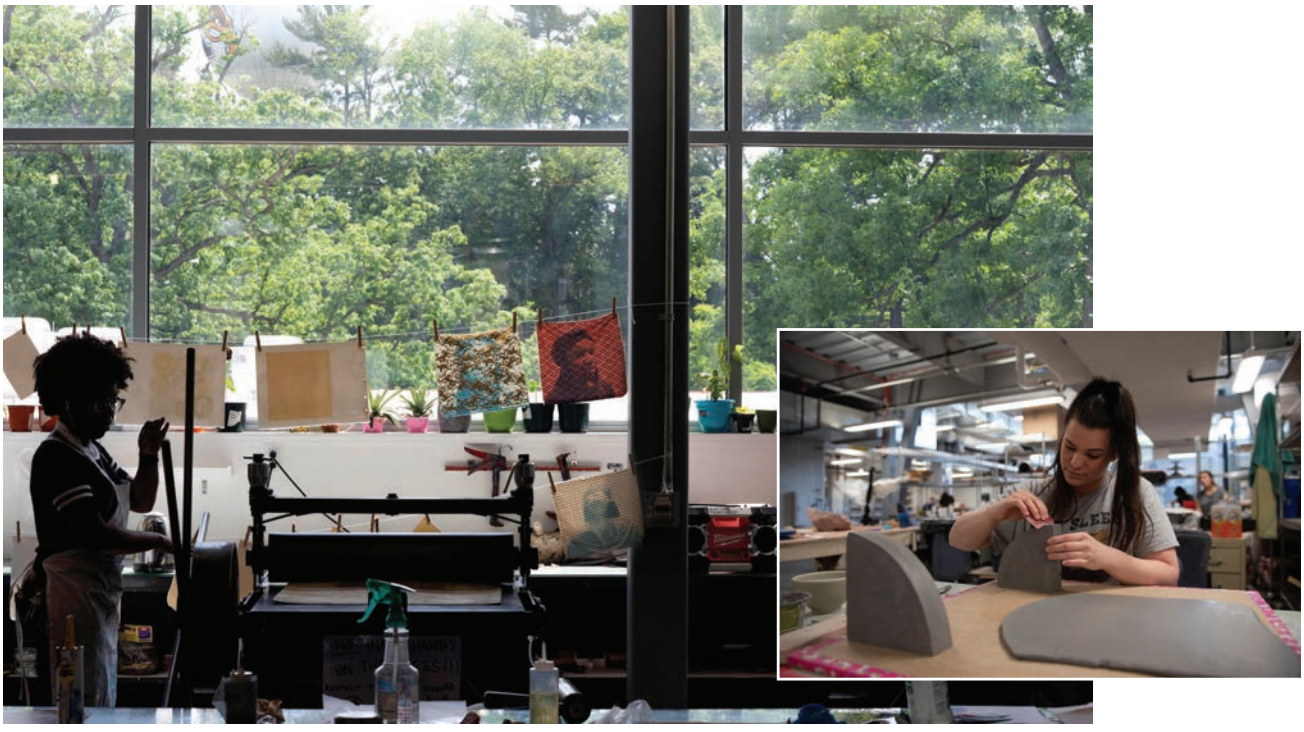
APRIL BEY: ART AND THE MILLENNIAL NATURAL HAIR MOVEMENT
NOON FRIDAY, MARCH 4 VIA ZOOM

A SYMPOSIUM FOR TEXTURES: THE HISTORY AND ART OF BLACK HAIR
THURSDAY & FRIDAY, APRIL 14 & 15

Events are free and open to the public.

Kent Blossom Art Intensives Returns in 2022

by Roza Maille



Scenes from Kent Blossom Art Intensives at the Center for the Visual Arts at Kent State in 2018 and 2019.

KENT BLOSSOM Art Intensives (KBAI), Kent State University School of Art's long-running summer studio art intensive, announces its return after a two-year hiatus due to the COVID-19 pandemic. The return of the program in the summer of 2022 will include two-week intensives in ceramics, jewelry/metals/enameling, painting, print media and photography, and sculpture and expanded media. All sessions will take place from May 30 through June 12 and are open to students, as well as individual artists.

KBAI provides the opportunity to create a self-directed body of artwork under the guidance of resident KSU School of Art faculty and talented visiting artists from around the country. Participants enjoy two weeks of focused art making in an environment similar to an artist residency, offering in-depth discussions, professional mentorships, and unforgettable experiences for all who participate. Enrolling in KBAI can help artists discover new techniques, ideas, and means of creation while connecting to professionals in their fields.

"I loved being surrounded by different artists of all levels making work all day! It was super fun and also rigorous. I feel like I worked through new ideas and learned a lot of new things," said one KBAI participant.

KBAI can be taken for undergraduate or graduate credit, or individual artists can choose our non-credit option for $1100. Learn more and apply by April 30 at kent.edu/kentblossomart.

MEET THE KBAI 2022 FACULTY

Ceramics—Resident Faculty: Michelle Summers; Visiting Artists: Rebecca Chappell and Natalia Arbelaez

Jewelry/Metals/Enameling—Resident Faculty: Andrew Kuebeck; Visiting Artist: Nash Quinn

Painting—Resident Faculty: Gianna Commito; Visiting Artists: Gina Beavers and Omar Velázquez

Print Media and Photography—Resident Faculty: J. Leigh Garcia; Visiting Artists: Kathryn Polk and Althea Murphy-Price

Sculpture and Expanded Media—Resident Faculty: Eli Kessler; Visiting Artists: Christopher Mahonski and Douglas Rieger

KENT STATE UNIVERSITY SCHOOL OF ART COLLECTIONS AND GALLERIES CENTER FOR THE VISUAL ARTS

325 Terrace Drive
Kent, Ohio 44242
galleries.kent.edu
330.672.1369

The Gallery at Lakeland Presents *from WOMAN XV...*

by Mary Urbas

Kathy Skerritt, Life Force Descending 2.

THE GALLERY at Lakeland Community College presents an exhibition and artist reception for Celebrate Women's History Month–*from WOMAN XV... created by women, of women & about women.* What started out as a small presentation by local and regional artists in 2008 has grown impressively to a sizable exhibition that includes works from artists in Ohio and across the country. A virtual guided tour of the exhibition, led by curator and Lakeland Gallery Director Mary Urbas, can be viewed at lakelandcc.edu/gallery.

This year my featured artist is Kathy Skerritt, who lost her battle with cancer a few months ago. I wanted to pay homage to her talent and sensitivities as a visual artist and poet. Kathy and her work impacted artists in Northeast Ohio and beyond, on so many levels. I worked with Kelly Pontoni, Kathy's friend and personal archivist, to select artworks that create a mini retrospective of Kathy's mixed media artworks on canvas and paper, spanning easily forty years. This collection will also include *The Breast Chronicles*, which was her last body of work. Kathy passed before she saw them exhibited. The large open space as you first walk into the gallery will be dedicated to her art.

from WOMAN XV is scheduled to run from February 20 through April 1, with an artist reception from 3:30 to 5pm on Sunday, March 13. Thirty-five artists will be exhibiting works representing a variety of media and visual interpretations, created in oil, acrylic, drawing, ceramics, textiles, glass mosaic, sculpture, assemblage and mixed media.

I am excited, and pleased, to announce that I have invited Kelly Pontoni, collections registrar at the Artists Archives of the Western Reserve, to curate another collection of work featuring LGBQT+ artists this July. Stay tuned for more details.

CALL FOR ARTISTS:12TH MAY SHOW ONLINE SUBMISSIONS; 2-STAGE JURY PROCESS, ROUND 2 JURIED FROM ACTUAL ARTWORKS

The Gallery at Lakeland invites artists to submit artworks for consideration to be included in the *12th May Show at Lakeland Juried Art Exhibition* running from May 19 through July 15. Cash awards include the Best in Show prize of $1,500. Visit lakelandcc.edu/gallery for details.

PLEASE NOTE: DIGITAL ONLINE ENTRIES for the fi st round. Drop-o of artwork for Round 2 is Friday, May 6, through Sunday, May 8.

THE GALLERY AT LAKELAND COMMUNITY COLLEGE

7700 Clocktower Drive, D-building
Kirtland, Ohio 44094
Lakelandcc.edu/gallery
440.525.7029

CELEBRATE WOMEN'S HISTORY MONTH: FROM WOMAN XV... CREATED BY WOMEN, OF WOMEN & ABOUT WOMEN | FEBRUARY 20–APRIL 1
CURATED BY MARY URBAS
ARTIST RECEPTION 3 PM SUNDAY, MARCH 13

THE 12TH MAY SHOW AT LAKELAND JURIED ART EXHIBITION | MAY 19–JULY 15
ARTIST RECEPTION AND AWARDS CEREMONY 6-9PM THURSDAY, MAY 19
AWARDS PRESENTED AT 7PM

McDonough Museum of Art

Youngstown's Center for Contemporary Art

See website for artist ops:
Exhibition Proposals • SITE • Emerging Artists

525 Wick Avenue Youngstown, OH 44502 Tuesday - Saturday 11-4 330-941-1400
ysu.edu/mcdonough-museum

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Ohio Arts Council

YOUNGSTOWN STATE UNIVERSITY Cliffe College of Creative Arts

MoMA

SAVE THE DATES:
3.18.22
4.15.22
5.20.22
6.17.22
7.15.22
8.19.22
9.16.22
10.21.22
11.18.22
12.16.22
1.20.23
2.17.23
3.17.23
NORTHEAST OHIO'S ECLECTIC ARTS MAZE
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78thstreetstudios.com

The Grownups Keep Talking Nobody Knows Why, at Massillon Museum

by Michael Gill

Color woodcuts by Michael Gill. LEFT: His mind was on the boxcars, 8 X 8 inches, from *A Pocket Full of Change*. RIGHT: The red pipe wrench / on Dad's work bench, 5.75 X 6.25 inches, from *Common Household Rhymes for the Modern Child*.

BOOKS are meant to be read. Even artist books—handmade, with original prints and other art integral to their pages—don't come to life until someone reads them. For this reason, in conjunction with Massillon Museum's participation in the NEA Big Read event, and during an exhibit of my woodcut prints and artist books at the museum's Studio M space, I'm planning for the first time ever to give readings from the works on view.

It is startling to me to realize I have not done this before. I've frequently noted that I came to printmaking as a writer. More than two decades ago my poetry was published in dozens of literary magazines and other periodicals, including *Rolling Stone*, and in several chapbooks. I had given readings in literary and art centers, coffee shops, libraries, and other venues around Cleveland, Washington DC, and elsewhere. Then life got in the way, and I stopped for several years. When I had the energy to go back to writing as an artistic pursuit, what came out were books that seem to be written for children.

This began when my own children were learning to read. So I found my way to Zygote Press, and eventually the Morgan Conservatory, where I produced several artist books, each in editions of 100. I wrote the stories, carved the blocks, set the type, printed them one color and one block at a time, and bound them myself. All this involved tens of thousands of printed impressions, and hundreds of bindings, and resulted in solo shows at William Busta Gallery, BAYarts, Tregoning & Company, group shows at Zygote Press, the Morgan Conservatory, and elsewhere, and a residency supported by the Ohio Arts Council at the Grafikwerkstatt in Dresden, Germany. Each of these projects began with the writing of the story or poem. But none of those books have ever been read out loud in public.

The Grownups Keep Talking / Nobody Knows Why is an exhibit of woodcut and letterpress artist books, and additional woodcut prints, all grounded in common experience for children that will resonate for adults. I'm looking forward to showing them to new audiences, and especially to bringing the characters, rhymes, and stories to life by reading them out loud. Bring the kids.

MASSILLON MUSEUM

121 Lincoln Way East
Massillon, Ohio 44646
massillonmuseum.org
330.833.4061

THE GROWNUPS KEEP TALKING / NOBODY KNOWS WHY | APRIL 16–JUNE 1
ARTIST RECEPTION / LETTERPRESS DEMO 5-7PM SATURDAY, APRIL 23
ALL AGES READING & PRINTMAKING ACTIVITY WITH BOOK ARTIST MICHAEL GILL |
11:30AM SATURDAY, APRIL 23 AT MASSILLON PUBLIC LIBRARY, 208 LINCOLN WAY EAST, MASSILLON

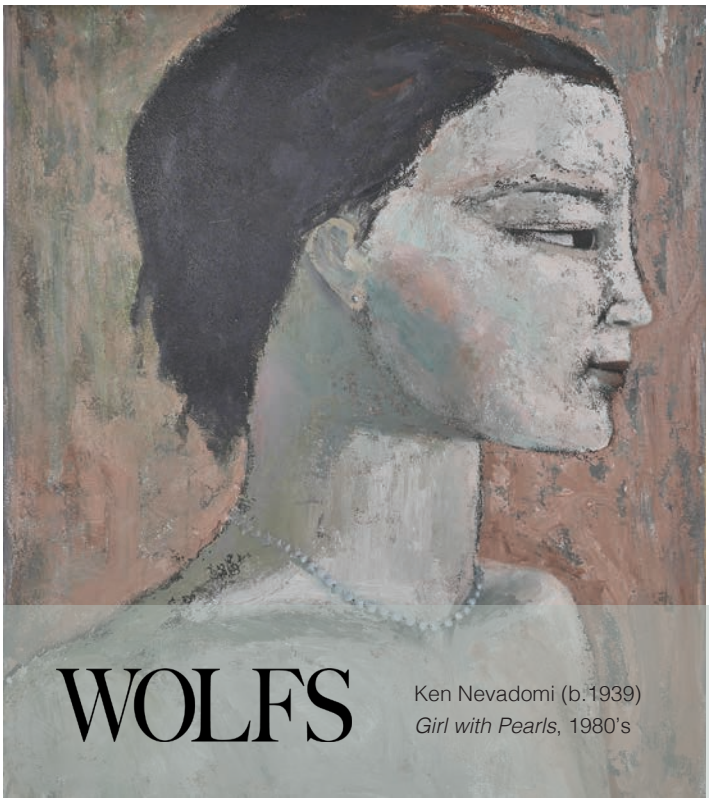
UN-SETTLING: A STORY OF LAND REMOVAL AND RESISTANCE | MARCH 26–MAY 22

THREADS MOVING BACKWARD AND FORWARD: CONTEMPORARY TEXTILE ARTWORKS FROM OHIO | APRIL 2–MAY 18

TIGER LEGACY: THE STORY CONTINUES | FEBRUARY 5–JULY 10

CLICKING FOR A CAUSE | APRIL 30–JUNE 15

THE IMMEL CIRCUS | ALWAYS ON DISPLAY



WOLFS

Ken Nevadomi (b.1939)
Girl with Pearls, 1980's

SEEKING
works by Ken NEVADOMI

and other artists of the Cleveland School including: George Adomeit, Richard Anuszkiewicz, August F. Bielhe, Louis Bosa, Charles Burchfield, Clarence Holbrook Carter, Claude Conover, Ora Coltman, Clara Deike, Stevan Dohanos, Edris Eckhardt, De Scott Evans, Carl Gaertner, Raphael Gleitsmann, Marsden Hartley, Henry Keller, Max Kalish, Hazel Janicki, Hughie Lee-Smith, Leza McVey, William McVey, Edwin Mieczkowski, Ken Nevadomi, Elmer Ladislaw Novotny, Joseph O'Sickey, Charles Louis Sallée, Viktor Schreckengost, Elsa Vick Shaw, William Sommer, Mary Spain, Julian Stanczak, Ralph Stoll, Paul Travis, Sandor Vago, Clarence Van Duzer, Abel Warshawsky, Frank Wilcox, William Zorach, and Marguerite Zorach.

wolfsgallery.com

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SCREWFACTORYARTISTS.ORG

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for our Spring, Fall, and Holiday Markets. See our website for more information and applications.

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Fri. Oct 21, 6pm-10pm
Sat. Oct 22, 10am-3pm

Small Business Saturday
Sat. Nov 30, 10am-3pm

Holiday Market
Fri. Dec 16, 6pm-10pm
Sat. Dec 17, 10am-6pm
Sun. Dec 18, 10am-3pm

Art Books Cleveland, at Beachwood Community Art Center

by Bette Bonder

ABOVE, LEFT AND RIGHT: Artist books by Phyllis Brody. BELOW RIGHT: Pennsylvania Turnpike Collage, by Bette Bonder.

ART BOOKS Cleveland will present a unique exhibit at the Beachwood Community Art Center from April 29 through May 26. The exhibit will include an artists' reception from 6 to 8pm on May 6. This exhibit will introduce the public to the numerous forms, materials, and themes employed by contemporary book artists. In addition, it will place the book artist community within the larger arena of current art making. While each member of Art Books Cleveland makes books by hand, many of these book artists also create in other media such as painting, sculpture, textiles, and printmaking. Each artist will display original handmade books, and many will also exhibit other works they have created since the inception of Art Books Cleveland fifteen years ago. The exhibit will afford a rare opportunity to see the multifaceted elements of book arts and the way artists incorporate other media into the process.

Adding to the exhibit's activities, from 1 to 3pm on May 15 the group will present **Watch Art**. Art Books Cleveland members will display samples of their work during this two-hour event and demonstrate and discuss their process. There will be some hands-on activities for attendees to give them a feel for the work. This event has been a favorite at past venues, as it gives the artists an opportunity to talk to viewers and the participants an opportunity to observe works in progress and ask questions of the artists. Each artist has a unique approach to bookmaking and the event demonstrates the wide range of bookmaking practices in contemporary book arts. Featured artists will discuss how books are made, hand lettering in hand-made books, folded and cut book sculpture, collage for everyone, and woodcut and watercolor printmaking. The exhibit will be open during the **Watch Art** event so that viewers may see works in progress, as well as finished works of art.

Art Books Cleveland was founded in 2007 to encourage interested artists to explore, share, and teach both contemporary and traditional artistic practices using the book as the springboard for exploration. The group has expanded during the past fifteen years to include practicing bookbinders, lettering artists, printmakers, and those artists who wish to experiment in a new medium. New members are always welcome.

ART BOOKS CLEVELAND

c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@gmail.com
216.631.9255

The Morgan Provides Opportunity for Artistic Excellence, Ten Years Running

by Belle Mercurio

LEFT: Virginia Yazbeck, Tent City, Pigmented handmade paper, cut and glued. RIGHT: Linda McConaughy, Non Site: Weidner Ave, Handmade book, acrylic paintings, handmade box (reclaimed fence wood). Both submitted to the Morgan Conservatory's juried show, and both received top marks in early jurying rounds.

THE INVENTION of paper was a catalyst to the surge of education and development of art around the world. For the past 2000 years, paper has evolved in a multitude of directions, many directly connected to our daily lives. Here at the Morgan, we not only preserve the authentic techniques of papermaking, but celebrate the work artists are making with paper as a medium. It continues to trigger inspiration and impact almost every aspect of our lives. Calling forth periods of isolation throughout the COVID-19 pandemic, our vision behind the theme for this year's exhibition, *Introspection/Retrospection*, is to celebrate the art that was conceived in times of isolation and reintegration. Once these ideas were triggered or planted, they could spark periods of introspection and retrospection during a time of quiet respite.

Our jurors this year are Sienna Brown, a curator at the Cleveland Clinic, and Jared Ledesma, the senior curator at the Akron Art Museum. A total of 92 artists hailing from coast to coast have submitted nearly 240 works! With our annual juried exhibition, we are able to continue this exploration and celebration of the paper arts. The show runs March 25, 2022 through May 6, with a virtual experience to be made available on our website closer to the opening date!

Looking toward summer on our campus, we will have a full schedule of workshops running! These will take place either virtually or in one of our studios. If you have been on the fence about participating, we urge you not to wait another year! Our winter season, which kicked off last November, has been proving to be one of the most successful since the beginning of the pandemic, with the majority of in-person workshops filling up. Head over to our website, morganconservatory.org, to stay up-to-date on our summer season!

THE MORGAN ART OF PAPERMAKING CONSERVATORY & EDUCATIONAL FOUNDATION

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

INTROSPECTION/RETROSPECTION | MARCH 25–MAY 6

WORKSHOP-NOTAN: THE DARK/LIGHT PRINCIPLE OF DESIGN
10AM-4PM SATURDAY, MARCH 19

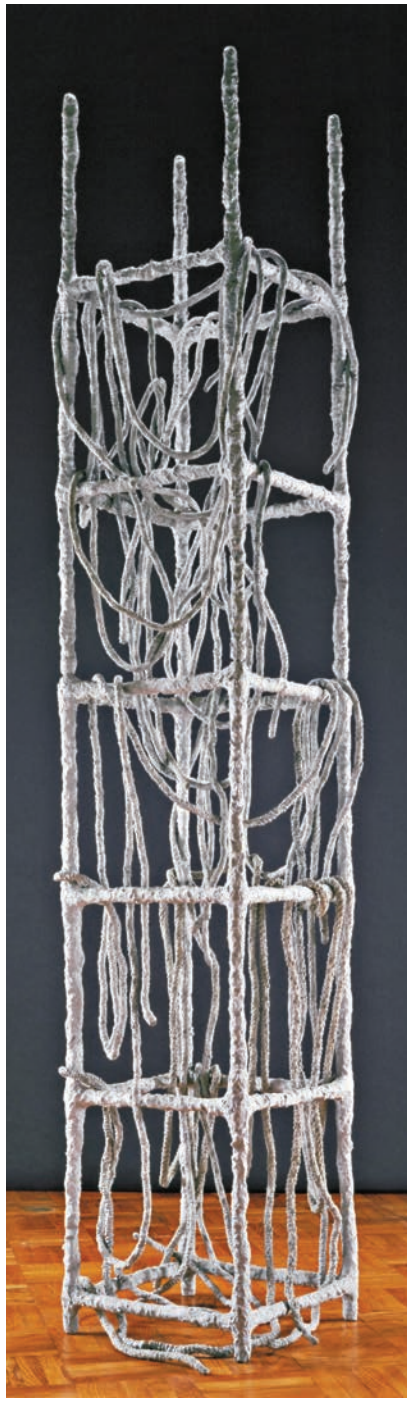
WORKSHOP-IN MOTION: USING TEXT AND IMAGE IN ARTIST BOOKS *
6-7PM TUESDAY, MARCH 22

WORKSHOP-THE ACCORDION VARIATIONS: 3 BASIC BOOK STRUCTURES
10AM-4PM SATURDAY, APRIL 23

* denotes virtual workshop

Drawings by Eva Hesse Offer Penetrating Look at Her Life and Work

by Andrea Gyorody and Megan Harding



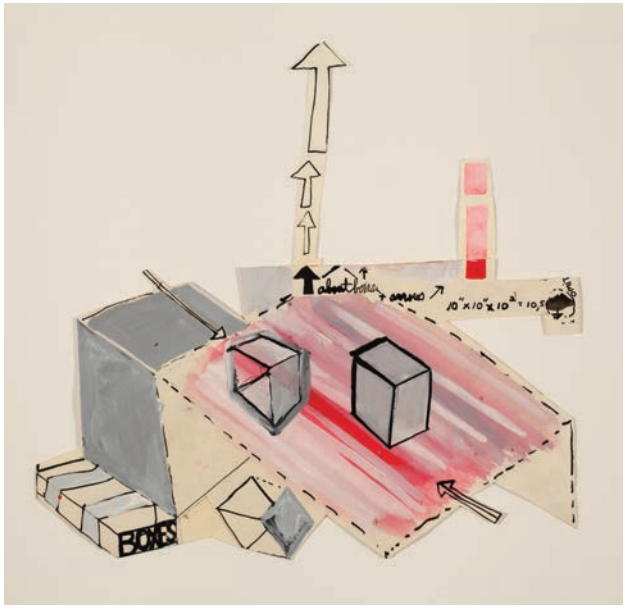
LEFT: Eva Hesse, No Title, Collage, charcoal, crayon, and graphite on paper, 1962. Gift of Helen Hesse Charash, 1983.106.7. RIGHT: Eva Hesse, Laocoön, Plastic tubing, rope, wire, papier-mâché, cloth, and paint, 1966. Fund for Contemporary Art and gift from the artist and Fischbach Gallery, 1970.32. NEXT PAGE: Eva Hesse, No Title, Collage, gouache, ink, and graphite on paper,1964. Gift of Helen Hesse Charash, 1983.109.20.

DELAYED BY TWO YEARS due to the pandemic—and after appearing at Museum Wiesbaden, Hauser & Wirth New York, and mumok in Vienna—this exhibition of more than seventy works on paper by artist Eva Hesse returns to Northeast Ohio for its run at the Allen Memorial Art Museum, on the campus of Oberlin College.

Drawn entirely from the Allen's collection, *Forms Larger and Bolder: Eva Hesse Drawings* illustrates the important role that drawing played throughout Hesse's career. The Oberlin iteration is the most comprehensive of the tour, with the addition of materials from the Eva Hesse Archive (housed at the Allen), and the pioneering sculpture Laocoön (1966), which was one of the first museum acquisitions of a sculpture by Hesse when the Allen acquired it in 1970.

German-born American artist Eva Hesse (1936–1970) produced a prodigious body of work that collapsed disciplinary boundaries and forged inventive approaches to materials, forms, and processes. Although Hesse died far too young—of a brain tumor at age 34—her works were major touchstones of the post-minimalist movements of the 1960s, informed and enriched by her friendships with New York minimalists Donald Judd, Mel Bochner, and Sol LeWitt, whose work she greatly influenced in turn.

Forms Larger and Bolder features a selection of Hesse's earliest drawings, which chart the origins of her enduring engagement with the medium as a primary site for her experimentation with new ideas and processes. Also included are drawings from her first mature bodies of work, in the early 1960s: drawings she made in Germany in 1964–5, which include collages in an abstract expressionist mode—"wild space," as Hesse called them in a letter to Sol LeWitt; so-called "machine drawings" from the same period; and a selection of working sketches and diagrams from 1967 to 1970 that shed light on some of her most significant sculptures.



Although Hesse's career was centered in New York City, she visited Oberlin for two days in 1968 at the invitation of Ellen Johnson, then an art history professor at Oberlin College. Hesse arrived with a stack of recent drawings that so impressed Johnson and her colleague Athena Tacha, the Allen's first curator of modern art, that they mounted an impromptu exhibition in the art classroom building behind the museum.

Tacha had first heard of Hesse through artists Sol LeWitt and Mel Bochner, and had visited her studio in New York, where she first saw Hesse's Laocoön sculpture. At the urging of Johnson and Tacha, the Allen acquired this work in 1970.

Recognizing the Allen's early interest in Eva Hesse's work, the artist's sister, Helen Hesse Charash, decided to donate both archival materials and hundreds of artworks to the museum. The Eva Hesse Archive comprises more than 1,300 items related to the late artist: notebooks, diaries, datebooks, sketchbooks, photographs, exhibition-related ephemera, postcards, and letters. These materials join more than 300 artworks by Hesse in the Allen's permanent collection—a resource for scholars and a living testament to the artist's boundless creativity and determination.

Accompanying the exhibition is the book *Eva Hesse: Oberlin Drawings*, which documents the more than 300 drawings by Hesse in the Allen's collection ($60 at the museum and $70 online, including shipping).

Organized by the Estate of Eva Hesse and Hauser & Wirth in collaboration with the Allen, the exhibition would not have been possible without the generous and transformative gifts of the late artist's sister, Helen Hesse Charash.

Forms Larger and Bolder was curated by Andrea Gyorody, former Ellen Johnson '33 Assistant Curator of Modern and Contemporary Art, and Barry Rosen of the Estate of Eva Hesse.

ALLEN MEMORIAL ART MUSEUM

Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

FORMS LARGER AND BOLDER: EVA HESSE DRAWINGS | THROUGH JUNE 5

High Strung, at Transformer Station
In Concert: Photography and the Violin

by Transformer Station Sta

Wandering Violinist, Abony, Hungary, July 1921. Estate of André Kertész, 2022. Courtesy of Stephen Bulger Gallery, Toronto.

TRANSFORMER STATION plays a new tune with a lively show of photography focused on the violin, assembled by Pittsburgh collector Evan Mirapaul and organized by Carnegie Museum of Art curator Dan Leers.

With over 250 images, this fascinating exhibition explores intertwined histories of the camera and the violin, spanning the life of photography from its invention to the present. Transformer Station founders Fred and Laura Bidwell are longtime friends with Evan Mirapaul, connected by, among other things, a love of photography and a shared passion for collecting.

Mirapaul's photography collection is both deep and wide. He is highly knowledgeable about the medium through experience built over years of combing through galleries, art fairs, and auctions and strong connections to photography curators and dealers. What is on view here is just a corner of Mirapaul's sprawling collection of over 2000 objects, but it unites two of the collector's passions. Mirapaul's experience as a concert violinist and his knowledge of fine art photography led him to this intriguing and unique insight: both the violin and the camera have had a profound impact on creative expression over time and in virtually every country, culture, and class.

The exhibition design is by Dan Leers, curator of photography at Carnegie Museum of Art. Leers has carefully selected images from the collection to reveal the many layers of musical and performance histories of the violin and the ever-evolving nature of the photographic medium. Photography has been in a state of constant revolution since it progressed from a complex and novel new technology to an ever more accessible visual tool for personal expression and, ultimately, mass communication. The violin and the violinist have been favorite subjects for the camera throughout its history.

A key theme of the exhibition is the presence of both the violin and the camera in virtually every world culture. Leers' show masterfully unfolds these interleaved histories. Both have been symbols of class privilege and instruments of democratization because of their portability and ready availability. Formal concert portraits of famous European violinists stand alongside vernacular photographs set on the porch of a Midwestern farmhouse; soldiers returning from war brandishing violins hang beside young girls in ruffles holding their first fiddles. People from marginalized communities such as African Americans or nineteenth-century European immigrants pose with their violins as evidence of their assimilation or proud symbols of their own cultures. Images presented here cover virtually the whole history of the photographic medium from the daguerreotype to the Polaroid, cartes de visite to movie stills, and works from forgotten photo studios and family albums to iconic images by legends of fine art photography.

This exhibition is a feast for lovers of all of the arts and is evidence of the irrepressible creative urge of humanity to be seen and heard on their own terms. Issues regarding race, gender, and class are certainly on display, accompanied by thoughtful and accessible didactic materials that will explore the nuances and challenges these images sometimes present. From high culture to low culture, from wealth to poverty, from Russia or Mexico or New York or Appalachia, the violin appears in all of these milieux. Moreover, no matter the place, the sitter and photographer believe the violin itself is a totem of the culture the photograph reveals.

TRANSFORMER STATION
1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

IN CONCERT: PHOTOGRAPHY AND THE VIOLIN | THROUGH APRIL 3

THREE FREE OPPORTUNITIES TO HEAR

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KENT STATE UNIVERSITY

Thursday, March 17 • 7 pm • library.kent.edu/neabigread
Poetry Reading by U.S. Poet Laureate Joy Harjo
Kent State University, Student Center Ballroom
800 E. Summit Street, Kent, Ohio 44242

CLEVELAND MUSEUM OF NATURAL HISTORY
100 YEARS OF DISCOVERY

Friday, March 18 • 7 pm • cmnh.org
Discussion by U.S. Poet Laureate Joy Harjo
Cleveland Museum of Natural History
1 Wade Oval Drive, Cleveland, Ohio 44106

MASSMU
MASSILLON MUSEUM

Thursday, May 5 • 7 pm • massillonmuseum.org/bigread
Joy Harjo Keynote and Book Signing
Massillon Museum
121 Lincoln Way East, Massillon, Ohio 44646

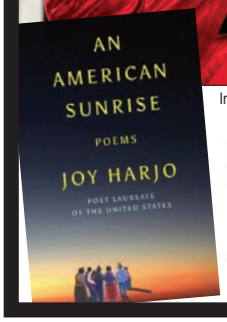

Image courtesy of Blue Flower Arts

NATIONAL ENDOWMENT for the ARTS
BIG READ
Managed by Arts Midwest
arts.gov/neabigread

The Massillon Museum and Kent State University invite the Northeast Ohio community to participate in NEA Big Read programs offered by both institutions and community partners as they read Harjo's *An American Sunrise.* An initiative of the National Endowment for the Arts in partnership with Arts Midwest, the NEA Big Read broadens understanding of our world, our communities, and ourselves through the joy of sharing a good book.

Share your voice by contributing to the NEA Big Read community poem at https://bigread.travelingstanzas.com.

Get free copies of the book at MassMu beginning on April 2—the kickoff of the NEA Big Read in Massillon —as long as supplies last. Each comes with a bookmark containing details about 30 complementary events and exhibitions.

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New Beginnings at Art House: *Urban Bright*

by Program Director Erica Raby

EACH SCHOOL YEAR offers a fresh start. For artists, a new beginning can mean new ideas, materials, and practices as they encounter a blank canvas or a bundle of cardboard and plastic. Last fall, Art House Teaching Artists embraced this new school year with freshness, and their collaborative artworks showcase this energy.

Jo Lefebvre introduced International Newcomers Academy students to ceramic tile art and glazes. Together they created a mural of hands, to be displayed in their school.

Chi-Irena Wong taught stop motion animation with the use of a free smart phone app to seventh and eighth grade students at Denison Elementary. Together they explored how to make background scenes and clay characters.

Ron Shelton led weaving projects at Rhodes School of Environmental Studies and shared the importance of environmental stewardship by reusing plastic bags.

From empty tiles to discarded plastic shopping bags, art began again in-person this fall! We plan to celebrate the collaborative artworks in-person this May at the *Urban Bright Exhibition* hosted at Art House, Inc.

ART HOUSE, INC.

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

FAMILY OPEN STUDIO | 1-3PM THIRD SATURDAY OF EVERY MONTH

BIG READ EVENT WITH YOUNG LATINO NETWORK AT JULIA DE BURGOS
5:30-8PM TUESDAY, MARCH 8

FAMILY CLAY DAY | 10AM-NOON SATURDAY, MARCH 26 & MAY 28

COMMUNITY CULTURE NIGHT | 7-8:30PM THURSDAY, MARCH 24 & APRIL 21

POEMS AND PRINT WITH LAKE ERIE INK AT SPACES | 10:30AM-NOON SATURDAY, APRIL 9 & APRIL 23

URBAN BRIGHT EXHIBITION ICE CREAM SOCIAL AND RECEPTION | 4-8PM FRIDAY, MAY 6

ABATTOIR

HILDUR JONSSON AND BRINSLEY TYRELL

OPENING RECEPTION
MAY 6TH, 6-8PM

Hildur Jonsson,
Supernova (1),
2020, silk thread
and dye, 20x16"

Brinsley Tyrell
Black Virus Settling
2021, Ceramic
8x6x6"

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Pip Livingston, Max A. Denney

by Sean Mabin

PRAMA ARTSPACE and Gallery, now in our third year of operation, continues to present great local artists. Located at 5411 Pearl Road in Parma, the gallery is open from 2 to 7 pm on Wednesday, Saturday, and Sunday.

Wednesday, March 23, sees our first band of 2022. Duo Decibel System performs for the opening of Pip Livingston's show of mostly figurative, expressive paintings. The exhibit runs through April 15.

Max Denney brings his show on Friday, April 22, from 6 to 10 pm. *A Common Denominator: Max A Denney +8 Master Artists* is a show of collaborative work featuring Max and six other artists: Adam Chollet, Amy Crognale, Brett Hill, Wendy Means, David Curtis, Neffie M. La La, Sean Wheeler, and Angela Funovits, as well as solo pieces. It runs through May 22.

Make sure to follow us on Facebook and Instagram for more updates and show information.

Work by Pip Livingston.

PRAMA ARTSPACE

5411 Pearl Road
Parma, Ohio 44129
pramaartspace.com
Facebook: Prama Artspace
Instagram: @prama_art_space
216.336.5585

PIP LIVINGSTON | MARCH 23–APRIL 15

A COMMON DENOMINATOR: MAX A. DENNEY + 8 MASTER ARTISTS | APRIL 22–MAY 22
OPENING RECEPTION 6-10PM FRIDAY, APRIL 22

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Cleveland 2022

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Programs are inspired by The House on Mango Street by Sandra Cisneros.

3/8, 5:30- 8 PM: Women Now: Celebrating Women and Femme in our Community with the Young Latino Network at Julia de Burgos

4/9 and 5/28, 1-2 PM: Workshops and readings at the Shalom Tranquility Community Garden

April 9 & 23, 10:30-Noon: Poetry and Prints with Lake Eire Ink at SPACES Gallery

May 6, 4- 5:30 & 6- 8 PM: Ice cream social and evening reception for the Annual Urban Bright Exhibition

For more information and to RSVP, go to www.arthouseinc.org/big-read

"NEA Big Read is a program of the National Endowment for the Arts in partnership with Arts Midwest." "El proyecto NEA Big Read es una iniciativa del National Endowment for the Arts (el Fondo Nacional para las Artes de Estados Unidos) en cooperación con Arts Midwest."

Art House, Inc.
Lake Erie Ink
A writing space for youth
YOUNG LATINO NETWORK
JULIA DE BURGOS
NATIONAL ENDOWMENT for the ARTS
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Managed by Arts Midwest
arts.gov/neabigread

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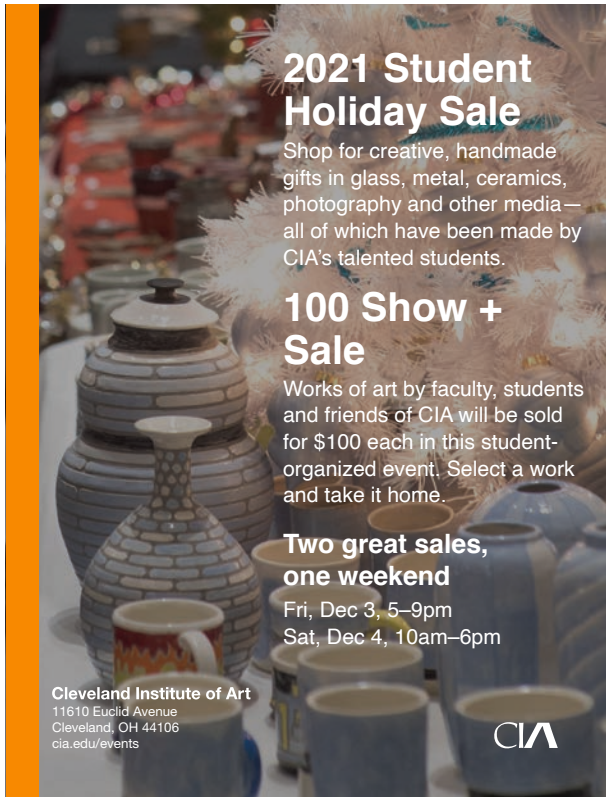
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Juxtaposed, and Rudy Roye, at CPR

by Jeff Cu tis

OPENING April 22, nationally-acclaimed art collector John Foster, of Accidental Mysteries, brings a selection of pieces from St. Louis to Cleveland, pairing photographs with other collected items curated by Foster and CPR artist liaison Jess Fijalkovich and founder Shari Wilkins. Foster will be in conversation with Cleveland Museum of Art's Chair of Prints, Drawings and Photographs and Curator of Photography Barbara Tannenbaum, on Saturday, April 30 in our gallery.

On April 22 and 23, visit Ruddy Roye Open Studio next door. CPR announces our first ever yearlong Artist-in-Residence recipient: internationally-renowned documentarian and photojournalist Ruddy Roye. A new Cleveland resident in 2020, he brings his photographic expertise to the Print Room residency as we honor our collaboration dating back to 2017. Named in 2020 as one of the National Geographic Storytelling Fellows and a recent Cleveland Foundation Equity in the Arts recipient, Roye shares studio space with CPR and will begin a salon in efforts to build community through photography.

TIME writes, "As a Black photographer who has spent the last few years shining a light on the difficulties of other Black men, women and children across America, he brings to his work an unwavering determination that can border on activism. In fact, his Instagram profile is clear about his aim: he's a humanist; an activist. A photographer with a conscience."

CLEVELAND PRINT ROOM

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SEEN AND UNSEEN: EXPLORATIONS IN HALIDES: SAMUEL CARPENTER, MARY DEFER, RICH STROFFOLINO | FEBRUARY 12 TO APRIL 15

JUXTAPOSED: PHOTOGRAPHS + OBJECTS FROM THE COLLECTION OF JOHN FOSTER
APRIL 22 TO JUNE 4

CONVERSATION WITH JOHN FOSTER AND BARBARA TANNENBAUM | APRIL 30

RUDDY ROYE OPEN STUDIO | APRIL 22 & 23

Come Print with Us at Zygote Press!

by Zygote Press Sta

Zygote's shop interior.

GET OUT of the house and flex your creative muscles at Zygote Press. Maybe you've never tried printmaking before, or perhaps you're a printmaker looking to complete a large project. At Zygote, we have an extensive selection of group classes, open studios, and individual instruction options ready for you to explore printmaking and to get making.

If you are a printmaker looking for a fully-equipped shop, look no further. Zygote currently has some Full Studio Access spots available. This includes 24/7 access to our presses and studio, as well as a locker and flat file storage.

If you're not a printmaker, but you're interested in joining our community at Zygote, getting a membership is a great way to get started. For only $50 ($25 students/seniors) you receive a 25% discount on all of our classes and workshops, and access to Open Studio hours to work on your projects—and your membership dollars go a long way in helping us create opportunities for artists through our residency and outreach programs.

In addition to our group classes, our one-on-one classes allow for a customized learning experience with a Zygote Teaching Artist. Individuals can purchase hourly instruction to learn a specific printmaking process, or for help on a specific project.

At Zygote, we are committed to keeping everyone as safe as possible and require all in-person workshop participants, staff, teaching artists, members, or anyone using the shop to show proof of vaccination. We are also requiring everyone in the studio to wear masks and are limiting the number of people allowed in the space. In December, we invested in a large-space air purifier with a HEPA-13 carbon filter that removes 99.99% of viruses, including COVID-19, from the air. Surfaces are still being sanitized on a regular basis, and every possible precaution is being taken to ensure the health and safety of everyone who comes to Zygote. To see our latest COVID policies, and to learn more about upcoming workshops, etc., please visit our brand-new website at zygotepress.org.

ZYGOTE PRESS

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Cleveland, Ohio 44114
zygotepress.com
216.621.2900

TWO-DAY PHOTOGRAPHY FOR SCREENPRINTING WORKSHOP WITH AJA JOY GRANT AND ANNA TARAROVA | 6-8:30PM WEDNESDAY, MARCH 9 & 10AM-4PM SATURDAY, MARCH 12

FREE PRINT HISTORY WEBINAR WITH BRITTANY M. HUDAK: BLANCHE LAZZELL AND THE PROVINCETOWN PRINTERS | 6-8PM WEDNESDAY, MARCH 16 ON ZOOM

LETTERPRESS BOOTCAMP WITH WENDY PARTRIDGE
10AM-4PM SATURDAY, MARCH 26 & SUNDAY, MARCH 27

EMBOSSED PRINTMAKING WORKSHOP WITH PATRICIA BRETT
10AM-2PM SATURDAY, APRIL 2 & SUNDAY, APRIL 3

MONOPRINTING INTENSIVE WITH LISA SCHONBERG
10AM-2PM SATURDAY APRIL 16 & SUNDAY, APRIL 17

QUEER ECOLOGY HANKY PROJECT | OPENING RECEPTION 6-9PM FRIDAY, MAY 13

MAKE AND TAKE A RELIEF PRINT WITH GRACE WEN ON THE ZYGOTE MOBILE ART PRESS
NOON-4PM SATURDAY, MAY 21 | PARTNER PROGRAM AT THE CLEVELAND MUSEUM OF ART AMES FAMILY ATRIUM | PRESENTED IN CONJUNCTION WITH THE EXHIBITION WOMEN IN PRINT: RECENT ACQUISITIONS

Destroy All Nonprofit

by Will "Topiltzin" Sanchez, Owner/Artist/Poet/Activist

IVAN GOMEZ

Haguit Marrero, co-host of the podcast *Conversando Con Haguit Marrero y Elvin Santiago.*

IN 2020 the world changed, and the "new normal" became the death of many arts sector formats. From concerts to exhibits, we, along with the entire creative industry, were closed for the majority of 2020—receiving funding to keep the business going, but unable to share our passion in the conventional ways. Artists did what we do best: adapted and overtook the internet. And I decided to reformat art shows not only to survive a pandemic, but to continue to expand in 2021 with a new business model. After finally reopening in May 2021, we made history in December—101 pieces sold since our doors opened. That is original artwork sold, meaning multiple local artists, in a multitude of genres, earned income. And to begin 2022, we ask whether our goal is to be a voice of the underserved or the tool of economic development. Most of us appreciate the intrinsic benefits of the arts—their beauty and vision; how they inspire, soothe, provoke, and connect us. When it comes time to make tough funding choices, however, elected officials and business leaders need to have strong and credible data that demonstrate the economic benefits of a vibrant arts and culture industry. As the arts flourish, so will creativity and innovation—the fuel that drives our global economy. No longer do business and elected leaders need to choose between arts and economic prosperity. Nationally, as well as locally, the arts mean business and working together towards a collective goal that causes real, effective change in the world. Business as usual is no longer acceptable. Without artists, the industry does not exist.

INCUBATOR STUDIO PROGRAM

La Cosecha Galeria continues our Creative Industry Professional Development Program. Our approach creates synergetic benefit by providing high-quality professional practice opportunities for artists, allowing for the development of a program which is responsive to the needs of artists. We are excited to welcome the multi-talented Daniella Calabrese—independent artist, designer, singer, and songwriter—into our midst. Born into a family of musicians and artists, Daniella focused her creativity on design and is best known for her acrylic paintings, mosaics, custom guitar design, jewelry, and musical ability.

VOCERO LATINO NEWS MEDIA PODCAST

We are proud to be the host for the weekly podcast *Coversando Con Haguit Marrero y Elvin Santiago*, produced by Cleveland Vocero Latino News. Recorded every Saturday, it features a diverse group of local people, inspiring stories, controversial topics, and performances, and is open to the public during our hours of operation.

LAST SATURDAY EVERY MONTH

Our Open Mic Night "Higher Verse," featuring amazingly talented artists, is held on the last Saturday of every month. Signup begins at 6pm, and the show starts at 7pm. Open Call: Musicians, poets, magicians, and comics—everybody welcomed! An audience vote wins the prize. Higher Verse is hosted by Ju-Marri Sims, AKA Kaesevyn, a Cleveland native who's been hard at work for the last decade conjuring up music for the minds and souls of listeners young and old. The songs he has created, both on his own and in collaboration with producers, are monuments of astronomical sound and delivery.

LA COSECHA GALERIA

4490 Pearl Road
Cleveland, Ohio 44109
lacosechagaleria.com
lacosechagaleria@aol.com
216.385.9545

EARTHLING: FEATURING ARTIST JULIANN O'FRAY | 4PM SATURDAY, MARCH 12
DESTROY ALL NONPROFITS: FEATURING ARTIST TOPILTZIN | 4PM SATURDAY, APRIL 2
THROUGH THE LOOKING GLASS 3 | 4PM SATURDAY, APRIL 16
420 COLLABORATIVE SHOW | 4PM WEDNESDAY, APRIL 20
LIGHT BRINGER: FEATURING ARTIST JULIANN O'FRAY | 4PM SATURDAY, JULY 9
CAN JOURNAL FALL LAUNCH PARTY | 4PM FRIDAY, AUGUST 26
WICKED II: FEATURING ARTIST LTP ART | 4PM SATURDAY, SEPTEMBER 10
MATRIX: FEATURING ARTIST TOPILTZIN | 4PM SATURDAY, OCTOBER 8
HOURS OF OPERATION: MONDAY THROUGH SATURDAY FROM 4PM TO 8PM

Studio 2671: Creating an Eclectic Variety of Works at Tremont's Newest Art Studio

by Tremont West Development Corp. Sta

Works of Aaron Roy, including from his Bar Code series (right) are on view at Studio 2671.

IN THEIR RETIREMENT, Robin and Aaron Roy are getting a thrill out of the ability to use their new studio space in Tremont to enjoy themselves as they do what they love to do—create. The couple opened their studio space at 2671 West 14th Street in order to have a place where they can create art while connecting with the neighborhood. Their goal with Studio 2671 is to have fun and welcome people in. They are excited to be back in Tremont, a place they more than once have enjoyed calling home.

Aaron Roy's work includes his BAR CODE series. When viewed from a distance one can only perceive the colored bar code; however, when viewed closely one can "see" the letters that spell the name of the product. Aaron's paintings are so exact in proportion that the product will be read correctly by a bar code app on one's phone. His other work includes the BLUE MEN, which are changing sculptures that can be rearranged. These blue men were constructed from southeastern Ohio basswood, and created through custom and detailed cuts made by Aaron.

After forty years as an optometrist, Robin Roy wanted to pursue art. She has studied with many talented artists throughout the country, and also abroad while on an extended tour of China. Her focus is using ink and watercolor on rice paper. Robin chose Chinese painting due to her interest in the philosophy behind the work, and she is dedicated to following the Chinese principles in her work. Every stroke of her paintings is based on ancient techniques.

Studio 2671 does not have regular business hours, but Robin and Aaron are there often and encourage everyone to stop in when they are working to see and purchase their art. Or, call to arrange a visit. The Roys live nearby and are happy to walk over to their studio when someone is interested in stopping by.

STUDIO 2671

Robin and Aaron Roy
2671 West 14th Street
Cleveland, Ohio 44113
614-981-1214

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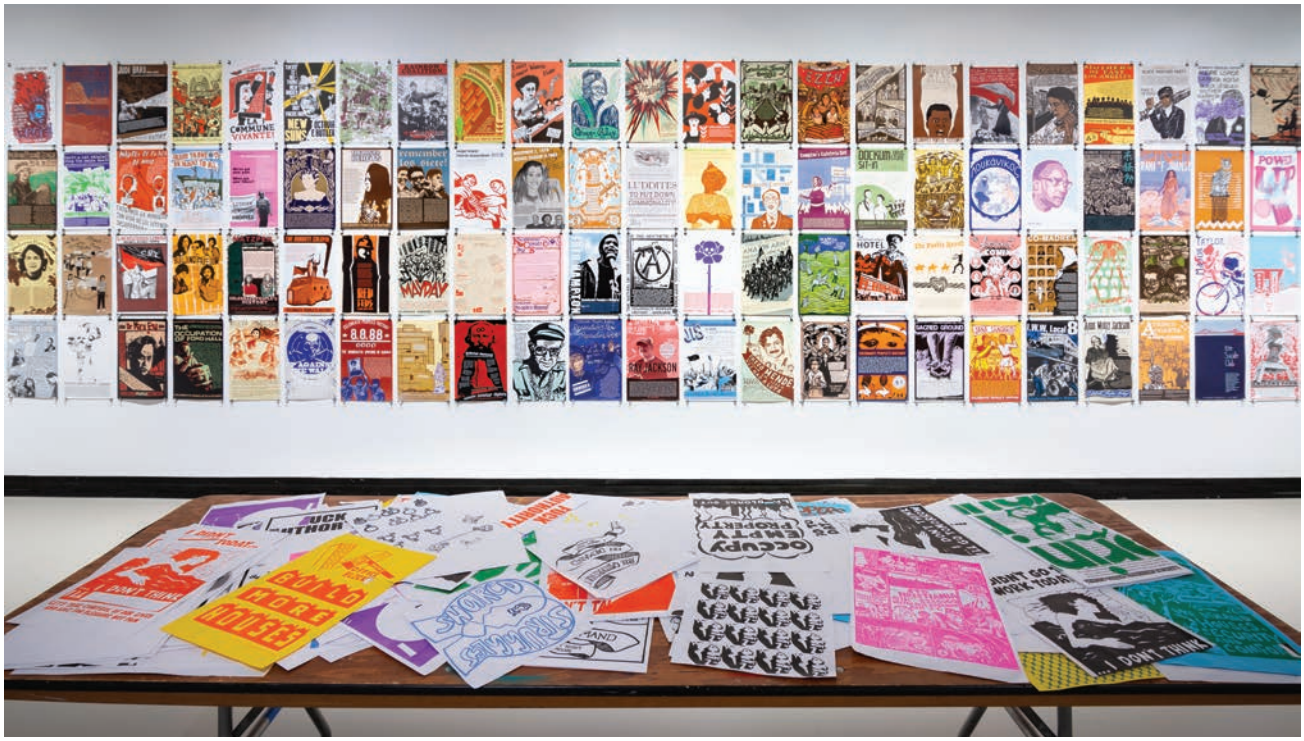
MacPhee, Reinberger Invite Viewer Participation in *We Want Everything*

by Michael C. Butz



This installation shot from Josh MacPhee's *¡Graphic Liberation!* exhibition at Colgate University in Hamilton, NY, hints at how *We Want Everything* in CIA's Reinberger Gallery will take shape. Photo courtesy of Mark Williams/Colgate University.

THE WORK of Brooklyn-based artist, designer, and archivist Josh MacPhee is socially engaged. So it's no surprise that when his exhibition *We Want Everything* opens at the Cleveland Institute of Art, it will transform Reinberger Gallery into an active maker space and encourage visitors to be hands-on in the process.

We caught up with MacPhee to learn more about his practice and what viewers—or, in this case, doers—can expect from *We Want Everything*, which was organized in collaboration with the Cleveland Institute of Art Printmaking Department. The exhibition will be on view from April 1 to June 10 in Reinberger Gallery, with an opening event scheduled from 6 to 8pm on Friday, April 1.

Cleveland Institue of Art: What can visitors to Reinberger Gallery expect from *We Want Everything*?

Josh MacPhee: A significant portion of the projects that comprise *We Want Everything* are about inviting the audience into the political graphics tradition I am a part of. Practically, that means finding ways to get people to make the work their own, which means getting them to participate in a series of printmaking processes. To that end, a large chunk of the gallery will function as a workshop, or printshop. There will be a huge collection of rubber stamps for anyone to use, a risograph printer and someone to facilitate printing on it, and scheduled community screenprinting sessions on giant, oversized screens. By encouraging and focusing on the ways images are reproduced, repurposed and distributed, I want to turn our focus to iteration and copying as an engine of human experience, rather than our culture's fetish of the new and of authorial individuality.

CIA: Participation is something you value in artmaking. How do you hope that takes shape, or what engagement do you hope it fosters, in *We Want Everything*?

JMP: While in the work I do with political organizations and movements we are often aiming for measurable change, there are no specific, quantifiable goals for what comes out of this exhibition. I'm much more interested in providing an opportunity and a platform for people to participate, and I have no interest in forcing anyone to do anything. There is so much obligatory participation foisted on us by capitalism: endless customer response surveys, the explosion of the level of time that has to go into life administration, even the need to check out your own groceries at the store. Politics is not the purvey of politicians, but part and parcel of our daily lives. I'm hoping this show

Stamps and workstations like those that were a part of Josh MacPhee's *¡Graphic Liberation!* exhibition at Colgate University in Hamilton, NY, will also be part of *We Want Everything* in CIA's Reinberger Gallery. Photo courtesy of Mark Williams/Colgate University.

can offer forms of political thinking and participating that are consensual—and, ideally, enjoyable!

CIA: When you spoke at CIA's Lunch on Fridays in November, you said you went to the Punk Rock School of Art, so to speak, which was heavily embedded in the DIY scene of the day. Leading up to *We Want Everything*, you've been working in more traditional ways with CIA's Printmaking Department. How has that shaped your work, personally, and how has it shaped work that will appear in the exhibition?

JMP: It's actually sort of funny that I've been making a living in part as a printmaker for almost twenty years, yet this was the first time I had ever made work with more traditional printmaking processes like etching and aquatint. It's a world of difference from jamming out 250 screenprints the night before a demonstration! Working with faculty members Maggie Denk-Leigh and Stevie Tanner in CIA's printshop has been great, but I'm going to have to return to my more down and dirty risograph and screenprinting at home.

CIA: Also in your Lunch on Fridays talk, you recategorized what many would call political art as "social movement culture." Will you expand on that? And what elements of social movement culture might people see or experience in *We Want Everything*?

JMP: In 2008, Dara Greenwald and I organized a large-scale, traveling exhibition (and book): *Signs of Change: Social Movement Cultures 1960s to Present*. The show was comprised of more than 2,000 cultural objects—posters, flyers, stickers, pamphlets, newspapers, T-shirts, songs, film, photography and more—from more than two dozen countries. All were developed out of popular struggles, whether it was a fight to lower rent or to decolonize Southern Africa, the battle over a woman's ability to control her body or the demand for investment in AIDS research. In putting together the exhibition, we learned that there is a real and meaningful difference between what is often called "political art" or "activist art," and what we coined social movement culture. While there is overlap, all too often what passes for political art—especially in arts institutions—is individual artists' gestures about politics. This is often fundamentally different than art and culture that emerges out of people organizing together to transform their lives, where there are collective stakes, and real social change on offer. Art in this context faces different demands and expectations.

For more than two decades, I've been working with social movements, community organizations and labor unions to create art that both forwards their demands and helps build an internal sense of collectivity. *We Want Everything* is partly an invitation into this culture, a window into a way of understanding the world where the question is not "is this political art?" but instead where we see all art as politicized, the question is, "What does this art support: human equity and liberation or the status quo?"

CIA: What else about your practice or *We Want Everything* is important for readers to know?

JMP: Everything is an experiment, an opportunity to learn. I'm excited to see how people respond to the show, and hope they get something out of it as well. I don't do much work in gallery settings and have no sense of fidelity to what a gallery should be, so turning into a space to print, research, and engage feels natural to me. Hopefully, others will agree.

CLEVELAND INSTITUTE OF ART

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

ALEX VLASOV: MY KID CAN DO THAT | MARCH 7–16

JORDI ROWE: THE METAPHYSICS OF THE SUBLIME | MARCH 18–27

ALEXA WEHRMANN + SEBASTIAN SCHENZ: CUM RAGS TO CUM RICHES
MARCH 30–APRIL 9

WE WANT EVERYTHING | APRIL 1–JUNE 10

Artists Archives of the Western Reserve

by Megan Alves

2021 Members Exhibition. Photo courtesy of Mindy Tousley.

THE ARTISTS ARCHIVES of the Western Reserve (AAWR) is thrilled to announce the launch of the online catalog of its permanent collection of Ohio art. Featuring over 10,000 works from 89 watershed artists, the digital database positions the vast wealth of the region's visual culture squarely at the public's fingertips.

"We hope that this database becomes a resource not only for art lovers, but also a research tool for museums, universities, historical societies, area schools, and for artists seeking inspiration from the rich history and current talent of the Western Reserve," explains AAWR Executive Director Mindy Tousley.

The project represents years of effort by a team of archivists, interns, and volunteers who painstakingly entered thousands of records while preserving the work for storage in the museum's massive 108,000-cubic-foot archival facility. Thanks to their efforts, the catalog is now one of the largest online repositories of Ohio art.

In celebration of this momentous achievement, the Archives will focus its 2022 exhibition calendar on the work of its members and archived artists, including four shows which highlight pieces from its extensive collection.

March welcomes the return of the popular *Annual Members Exhibition*, in which all members are invited to display one work under 24 inches in any medium. Hung salon style, the show presents a dynamic cross-section of the Northeast Ohio arts community. Visitors will be invited to vote for their favorite piece, and the top four artists will receive awards and cash prizes. Among last year's winners were paper and mixed media artist Tony Williams, textile artist Myrya Johnson, oil painter Susan Hood, and ceramicist Michael W. High.

In May, the Archives celebrates the work of Terry Durst and Roy Bigler, two assemblage artists known for their intense, emotionally-evocative sculptures and fearless use of Rust Belt detritus as a vehicle for expression. The exhibition will be celebrated with an opening reception on Thursday, May 19.

For full exhibition details, or to become a member and take part in the Annual Members Exhibition, *visit artistsarchives.org.*

ARTISTS ARCHIVES OF THE WESTERN RESERVE

1834 East 123rd Street
Cleveland, Ohio 44106
artistsarchives.org
216.721.9020

STORIES IN LIGHT: STUART PEARL, A RETROSPECTIVE | JANUARY 21–MARCH 12

2022 ANNUAL MEMBERS EXHIBITION | MARCH 24–MAY 6
OPENING RECEPTION 5:30–8PM THURSDAY, MARCH 24
CLOSING & AWARDS RECEPTION 7–8PM FRIDAY, MAY 6

ROY BIGLER & TERRY DURST | MAY 19–JUNE 25
OPENING RECEPTION 5:30–8PM THURSDAY, MAY 19

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For more information on Arts Alive and the award categories, scan the QR code or visit **summitartspace.org/arts-alive-2022/**.

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Dana Harper and Wade Tullier by Sculpture Center Sta

LEFT: Dana Harper, installation, 2019. RIGHT: Wade Tullier, installation, 2019.

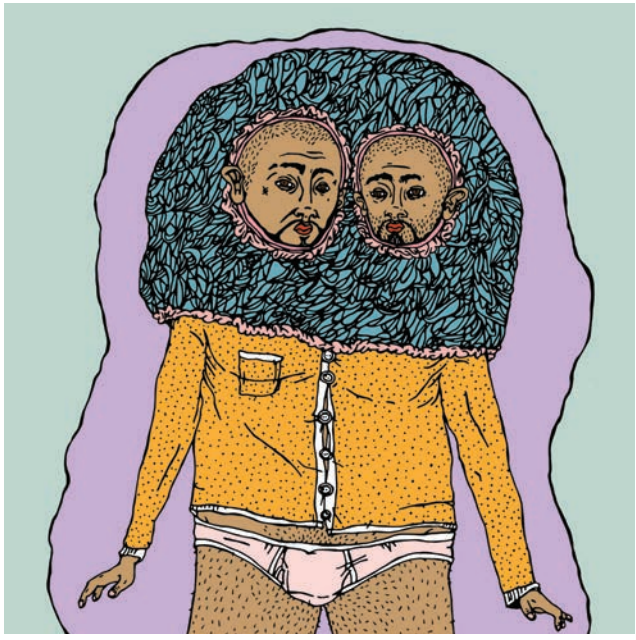
SCULPTURE CENTER
1834 East 123rd Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

DANA HARPER | MARCH 18–APRIL 30 | OPENING 5:30-8PM FRIDAY, MARCH 18
WADE TULLIER | MARCH 18–APRIL 30 | OPENING 5:30-8PM FRIDAY, MARCH 18
SHANI RICHARDS | MAY 13–JUNE 18; | OPENING 5:30-8PM FRIDAY, MAY 13
OMID SHEKARI | MAY 13–JUNE 18 | OPENING 5:30-8PM FRIDAY, MAY 13

Two Shows for Spring, at YARDS

by Liz Maugans

Ryn Clarke, Purple Petals Falling.



Benji Diaz, detail, Balance.

THE GUITARIST Eric Clapton was known for his pioneering electric guitar work, acoustic and slide guitar and Dobro skills. Equally impressive was his interest in personally restringing his own guitar, to his liking, between song breaks, rather than having a roadie do it. This often meant long pauses between songs, which in turn would prompt audience members to break out in a slow hand clap, thus giving him the nickname Slowhand.

The slow art movement is grounded in this Clapton dynamic, wherein the appreciation of slow, accurate, and intensive process—as well as the savoring of artworks in a conscious and deliberate manner—avoids the big gulp of the fast-paced, short-attention-spanned, tweeting society and culture. *Psychology Today* studied people's observation times on six masterpieces at the Met in NYC and found it to be only seventeen seconds. Creatives and art in *SLOWHAND* quiet the pace of both the creation and the viewing experience, changing the way we embrace and approach its meaning. The artists featured are Laurie Addis, Kate Budd, Ryn Clarke, Jill Eisert, Bob Herbst, Nancy Katz, Jacquie Kennedy, Myrya Johnson, Frank Oriti, Theadis Reagins, Katie Richards, Noel Reifel, Adrienne Slane and Judy Takács.

Graphic artists and illustrators possess the ability to speak to the collective consciousness. Often the "cartoonish quality" or "playfulness" is a discipline of communication that allows those experiencing their work to delve into the depths of the darkest, most difficult themes of life's challenges—the ones people generally want to avoid. Harvey Pekar was a Cleveland-based, nationally-renowned underground comic book artist. He described his work as "autobiography written as it's happening." He said, "The theme is about staying alive, getting a job, finding a mate, having a place to live, finding a creative outlet. Life is a war of attrition. You have to stay active on all fronts. It's one thing after another. I've tried to control a chaotic universe. And it's a losing battle. But I can't let go. I've tried, but I can't."

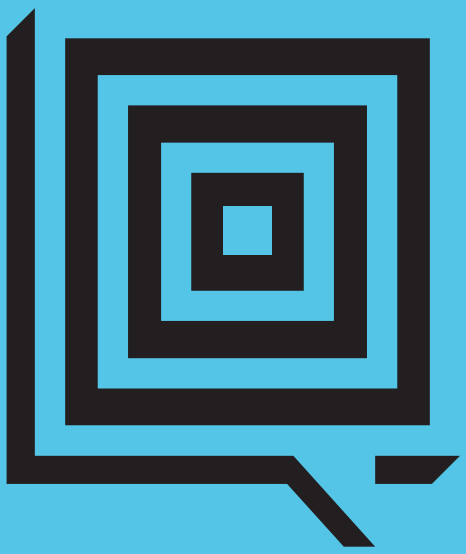
Through an empathic lens, the artists in *Illustrious Gravitas* help us cope with and understand the struggles and heartaches and the war of attrition that life in most recent years surely presents. Artists featured are Sequoia Bostick, Morgan Bukovec, Shyvonne Coleman, Benji Diaz, Martinez EB, Angela Oster, Sidney Heaton, Nicholas Nocera, Ben Krampitz, Christopher Smith, Will Wilson, Justin Michael Will, and Aaron Williams.

YARDS PROJECT SPACE

725 Johnson Court
Cleveland, Ohio 44113
yardsproject.com

SLOWHAND | MARCH 10–APRIL 23

ILLUSTRIOUS GRAVITAS | MAY 5–JUNE 18



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ANITRA FRAZIER
ANTWOINE WASHINGTON
ARNOLD TUNSTALL
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AUGUSTO BORDELOIS
BELLAMY PRINTZ
BEN OBLIVION
BERNADETTE GLORIOSO
BOB PECK
BOB WALLS
BOBBI REAGINS
BRUCE BUCHANAN
CATHIE BLECK
CHARLES JEFFREY MINTZ
CHRISTA FREEHANDS
CHRISTOPHER HOOT
CHRISTOPHER PELRINE
CONNOR GOODWIN
CORRIE SLAWSON (CREATIVE DESTRUCTION COLLECTIVE)
CRYSTAL
DALE A. GOODE
DANA DEPEW
DANA OLDFATHER
DANTE RODRIGUEZ
DAVID BUTTRAM
DAVID KAMMER ROSS
DAVID KING
DAVID LOUIS CINTRON
DAVIN EBANKS
DAVON BRANTLEY
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DOUGLAS MAX UTTER
ELIZABETH LAX
ELLEN ANN GALLUP
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ERYKAH TOWNSEND
EVA KWONG
FRANK HADZIMA
GARY R. WILLIAMS
GRACE SUMMANEN
GWENDOLYN GARTH
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JACOB KOESTLER
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JAMES QUARLES
JENNIFER MASLEY
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JOE DILL
JOHN W. CARLSON
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JORDI ROWE
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KAYLI SALZANO
KOLE ROBINSON BROOKS
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LAILA VOSS
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LATECIA DELORES WILSON
LAUREEN DEVENEY
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MELISSA ENGLISH CAMPBELL
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SARAH CURRY
SARAH KABOT
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ZEERAK AHMED

CAN 22
TRIENNIAL

PHOTO

JEF JANIS

My love for photography began at the age of fif een when my high school art teacher at John Hay suggested that I take photos so that I would have content to draw in class. I began at that point walking my neighborhood, creating images of everything that caught my eye. I was most drawn to creating images of people, either in everyday life situations or portraits. I was quickly obsessed with taking a camera everywhere I went. I didn't want to miss a thing. The love grew even stronger when I attended a program that allowed me to use the darkrooms at the Cleveland Clinic. I was able to develop my own negatives and make prints on their machines. It was fantastic; they even gave me a small stipend. This love for the camera followed me into college at the Cleveland Institute of Art. I still had no idea I was a photographer: I was using the images for reference and giving pics to my friends. It wasn't until I got in the school darkroom and developed my own images from start to finish that I as hooked.

Walking or riding public transportation was my main way to get around, and there was always something going on to photograph. People intrigued me. The characters that I would see on a daily basis fueled the need to document everything around me. The idea that I might be a street photographer didn't come until much later. After being introduced to the photography of Gordon Parks, I realized the power of the tool I was carrying with me. It was the first time I loo ed back at what I had created and saw it as more than just a hobby: I saw what I wanted to do with the rest of my life. I also saw how I could change people's opinions, educate them if you will, with my images. The streets are always changing and evolving for the better or the worse, and the camera allowed me to show the world how it was affecting me and those around me. I have been walking the streets of Cleveland with a camera for over thirty years. I never miss an opportunity to capture something: at this point it's a part of me.

My equipment has changed over the years—just as much as I have—from film o digital and now video as well. Currently I use a mirrorless camera, and I love prime lenses. I try to commit to one lens when I go out, but I always bring more than one. Generally, I carry a 23mm f/2, 35mm f/2, and a 56mm f/1.2 lens, and lately I have been bringing a 90mm f/2. I keep a medium format 120 film came a in my kit as well. I have not brought up brand names of cameras on purpose, because I view all cameras as pencils; whatever camera works for you is fin . Mine work for me to make it easier to produce the images I want. It's no different than using graphite, charcoal, or a No. 2 pencil: they each produce different results, depending on what you want to render, in my opinion.

When I go out to create images, I don't have any predetermined images in mind. It's a lot like meditating. I let the day carry me through the streets with my music on shuffl , providing a soundtrack on my journey through the alleys, into bus stops, rounding each corner never knowing what is waiting to feed my visual hunger. Sometimes I find a spot o just sit and watch, letting the day move past me and seeing what images call to me. I'm usually out for about three to four hours, sometimes more, sometimes less. Over the years I have had friends and peers join me on my walks. This is always welcomed, but more times than not, I'm by myself.

Over the years, life had made it harder to get out as much as I wanted, but an opportunity arose that allowed me to work on the Cleveland 20/20 project documenting the city for the public library archives, while also working as a teaching artist for the Cleveland Print Room. This reignited my passion for street photography—a feeling I had not felt in years. It allowed me to hone my skills even more. Even while the world has been gripped with a pandemic, street photography has helped me to cope with the isolation and solitude.

I'm grateful to the streets of Cleveland for always being a wonderful subject and teacher, sometimes my worst enemy, and even my best friend.

I Love Cleveland.

– Jef Janis

POETS

STREET PHOTOGRAPHY CURATED BY AJA JOI GRANT

PHOTO

POETS

ONE FIBERSHED REVOLUTION BEGINS, WITH PRAXIS

by Amy Eddings

I never really thought much about the origins of my clothes or the materials with which they were made. I've usually reserved that kind of awareness for food. I pick locally-grown, ideally organic produce at Heinen's or Whole Foods. I like knowing I'm supporting a local farmer who is trying to do the right thing environmentally. I appreciate restaurants that partner with local farmers or food producers. I'm not alone in this. The farm-to-table movement that got its start in California in the 1970s is no longer countercultural. It's mainstream.

Now, a similar movement, also out of California, is making me think the same way about clothing. I call it "farm-to-closet-to-compost," clothing and textiles made out of local, natural—and therefore biodegradable—fiber, processed and made by local labor, sold at local stores and, when worn to pieces, returned to the soil to begin this chain of relationships anew.

Rebecca Burgess calls an area where locally-sourced clothing is produced a "fibershed." She coined the term. She uses it to describe a bioregional economic network of fiber farmers, mills, spinners, dyers, weavers, knitters and other fiber enthusiasts, including consumers. She lives in the San Francisco Bay Area. She is a weaver and natural dyer, and the founder and executive director of an organization that takes the term as its name.

The organization Fibershed fosters these networks. It has a Northern California Fibershed Producer Program, with one hundred and seventy members across fifty-one counties in the northern and central regions of the state.

"Why not regionalize these parts of the economy and allow our fiber culture to return to something local? Take more responsibility for ourselves in the world and create relationships in the process," Burgess said in an address to alpaca and sheep farmers last summer. She was the keynote speaker at the third annual Natural Fiber Extravaganza in Tennessee.

By responsibility, Burgess meant reducing our reliance on clothes spun out of petroleum and manufactured overseas. The textile industry is one of the world's biggest polluters, leaning heavily on synthetic dyes and plastic fibers, like polyester and Lycra, that linger in the environment for decades. China is tops in making and exporting clothes, comprising fifty-two percent of the world's garment production. By some estimates, only two percent of Americans' clothes are made in the United States.

ALL IMAGES, MELISSA MANCUSO

The coronavirus pandemic, two years strong and counting, has highlighted just how vulnerable American consumers are when the things we need must be shipped to us from half a world away.

"In 2020, 'Oh my goodness, the global economy can be turned off overnight!' Supply chains get broken," said JC Christiansen. He and his family used to own and operate a mini-mill near Wooster, in Northeast Ohio's Amish Country. Christiansen ran the spinning machine. "People are waking up to the reality that, like, what if it happens again? What if it's worse than the first time? We don't really have a local economy."

For Burgess, fibersheds offer a way to address that imbalance, if only a little.

"It is in the nexus of all these skills that we can start distilling clothing, textiles, durable goods, children's toys—we can redefine material culture that is climate-benefitting, local, more beautiful and unique," she said in her presentation. "There are a ton of hurdles, of course, to manifest this."

Rust Belt Fibershed, founded in Cleveland by twin sisters Sarah Pottle and Jess Boeke, brings Burgess' vision to Northeast Ohio. The group's focus is on organizing the fiber assets within a two-hundred-and-fifty-mile radius of Cleveland. That includes western New York and Pennsylvania, Toledo and parts of southern Michigan, Columbus and Cincinnati.

Boeke sees it as more than just community building.

"Can we pull together and localize an industry here?" she said.

I learned of Rust Belt Fibershed through its collaboration with Praxis Fiber Workshop on a "One Year One Outfit" challenge to raise awareness about local textile resources. Participants were charged with making an outfit using natural fibers and dyes sourced within the fibershed. The finished pieces were displayed at Praxis, on Cleveland's East Side. The exhibit closed in January.

Participant Margaret Sankey, of Lake County, said the idea of making Cleveland an "eco-fashion capital" fired her imagination.

"There used to be a garment industry, you know?" she said. "It just makes me so excited about making clothes here and starting something."

RBF currently has twenty-two producer members, including Sunnimoor Alpaca Farm in Newbury, in Geauga County; Frayed Knot Farm, also in Newbury, which grows flowers and flax; and Mitchell Wool Co. in Dryden, Michigan. Boeke said they seek collaborators committed to using regenerative farming practices, "to not extract without replacing."

There are also two mini-mills in the Rust Belt Fibershed producer network. Neither of them is near Cleveland. Ohio Valley Farm and Fiber Mill is near Cincinnati, and America's Natural Fiberworks is near Dayton. Northeast Ohio does not have any mini-mills, not since Christiansen moved Morning Star Fiber to North Carolina in 2015.

The two mills may be in our fibershed, but the lack of one in the Cleveland area is a problem. It undercuts the movement's stated goal of sustainability. Without a high-quality mill nearby, alpaca and sheep farmers must ship their fiber hundreds, and sometimes thousands, of miles away to get processed.

America's Natural Fiberworks draws clients from forty-two states. When I visited last June, the mill's receiving area had bags of sheep and alpaca fleeces from nearby farms, but also dozens of boxes of fiber from Arkansas, Missouri and Colorado.

"We have just been inundated with fiber," said Carrie Davis, who, with her husband Robbie, owns and operates the mill. "I don't know, COVID? We never got caught up. And we worked all through it."

She estimated there was enough fiber in-house to keep them busy for a year.

This is not unusual for mini-mills. Farmers typically wait six to eight months to get their yarn. There are many reasons for this. One is size. Mini-mills are not designed to push through large volumes of fiber. Another is the variety of clients this cottage industry serves. The Davises process not only alpaca and sheep fibers, but yak, bunny, and even Persian cat.

"The big commercial mills, they've got everything sorted and graded," said Robbie Davis. "As you've seen, we do all these blends; everything is different. Everybody's dirt comes in different. Everybody's fiber is different. There comes a time when I have to give up quality for quantity, and we're just not willing to do that."

And then there is the issue of numbers. There are an estimated 140 mini-mills in the US. The backlogs at these mills would suggest there is room for more. Carrie Davis said the nature of the work may be deterring more people from entering the industry.

PREVIOUS PAGES: Roving, and the working wheels of a carding machine at America's Natural Fiberworks, in Somerville, Ohio. ABOVE: Wool storage, at America's Natural Fiberworks.

"It is a huge learning curve," she said. "This is a factory job. You're on your feet ten, twelve hours a day, sometimes more until you're getting it."

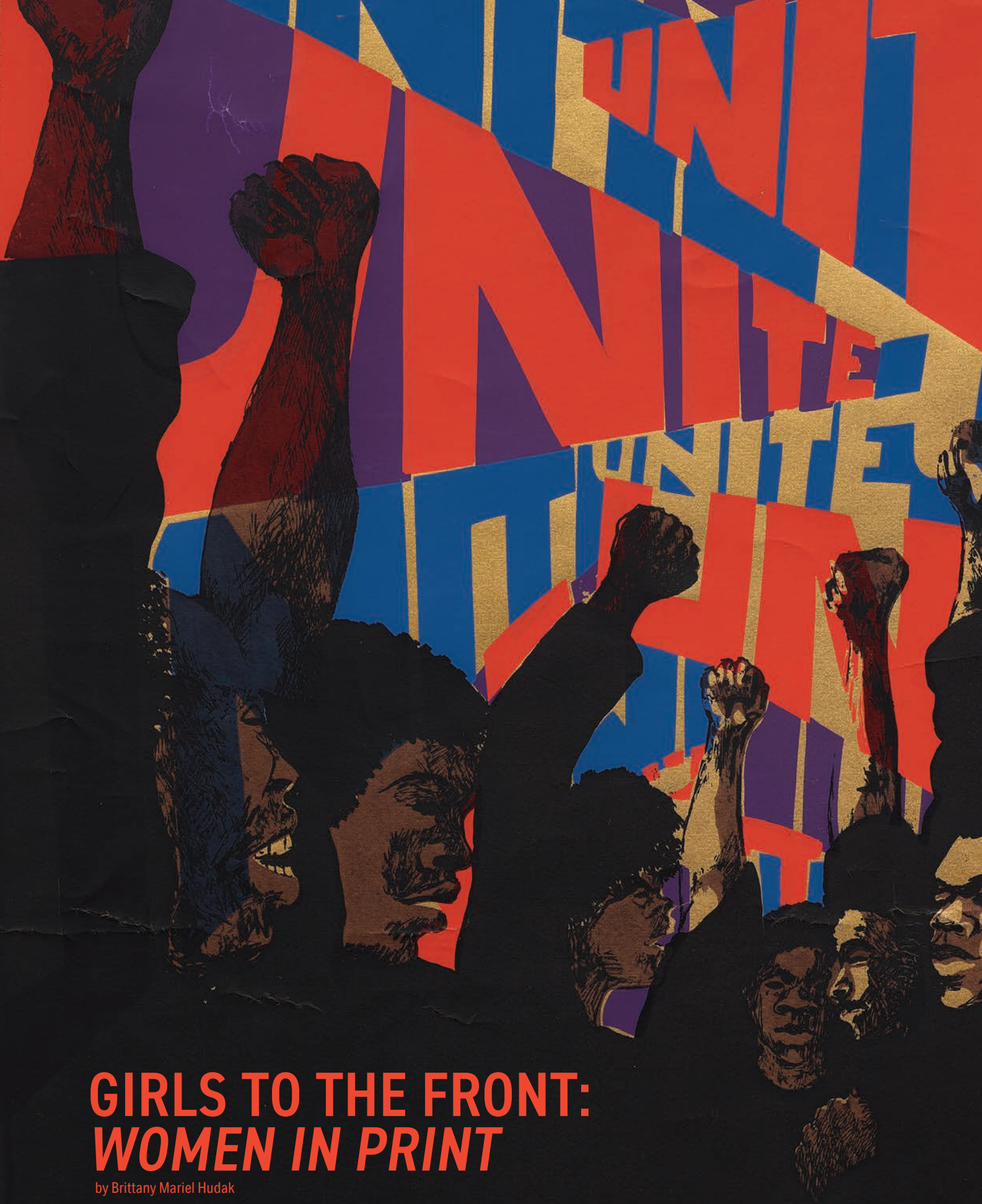
The physical demands of the work were one of the reasons JC Christiansen got out of the mini-mill business three years after moving Morning Star Fiber from Ohio to North Carolina.

"The death blow was old football injuries," he said. "I'd work an hour-and-a-half, then lay down thirty minutes until the pain subsided."

At the heart of the fibershed story, then, is a decades-old one about the declining role of manufacturing in the American economy.

"I don't see a reinvestment in rural economics around any milling while also protecting labor and the environment," Burgess told me. "To have that trifecta, we have to be willing to have deep conversations about how much we need, how much we are willing to pay, and what kind of lifestyle we want to support. We need a revolution in values."

That revolution begins—like a working, vibrant fibershed does—at the grassroots. It begins with each of us becoming more aware of where our clothes come from and what they're made of, and giving these considerations as much weight as price and style. Learning about Rust Belt Fibershed and its principles and goals have started that revolution in me.



GIRLS TO THE FRONT: *WOMEN IN PRINT*

by Brittany Mariel Hudak

The thirty works currently on view in the James and Hanna Bartlett Prints and Drawings Gallery are all by women, which is surprisingly a first for the Cleveland Museum of Art. Not that they haven't shown the work of women printmakers before—there was a 2002-2003 exhibition of Elizabeth Catlett's prints and sculpture, although of course that's an entirely different kind of show. Likewise, there was also a 1995 solo exhibition of Dorothy Dehner's prints, paintings, and sculpture. But as far as an entire show of prints by women, *Women in Print: Recent Acquisitions* is a first. The CMA is not alone in such an oversight, as the work of women printmakers has rarely been given much attention in the museum or academic world—the large exception being the 2015 exhibition at the New York Public Library featuring the collection of Henrietta Louisa Koenen, wife of the first director of the Rijksmuseum Print Room in Amsterdam. From 1848 until 1861, she acquired an astonishing array of work by women artists of the sixteenth to the nineteenth century. And while their names may not be recognizable, this collection shows that women have been making prints since the medium was invented. But without access to the technology, the training, or the print shops, when it comes to printmaking, women have historically been at a disadvantage.

It wasn't until the mid-twentieth century that women artists truly began to flourish as printmakers—and this is primarily due to the increasing access to print shops they were being granted. At places like Atelier 17 and the Art Students League of New York, or the Tamarind Lithography Workshop in New Mexico, a generation of women artists began to learn printmaking. Others worked with established artists like Robert Blackburn, who bought a lithographic press in 1947 and opened a community-focused print shop in Chelsea. There he welcomed artists of all stripes to learn printmaking in the 1950s and 1960s (it is still open to this day).

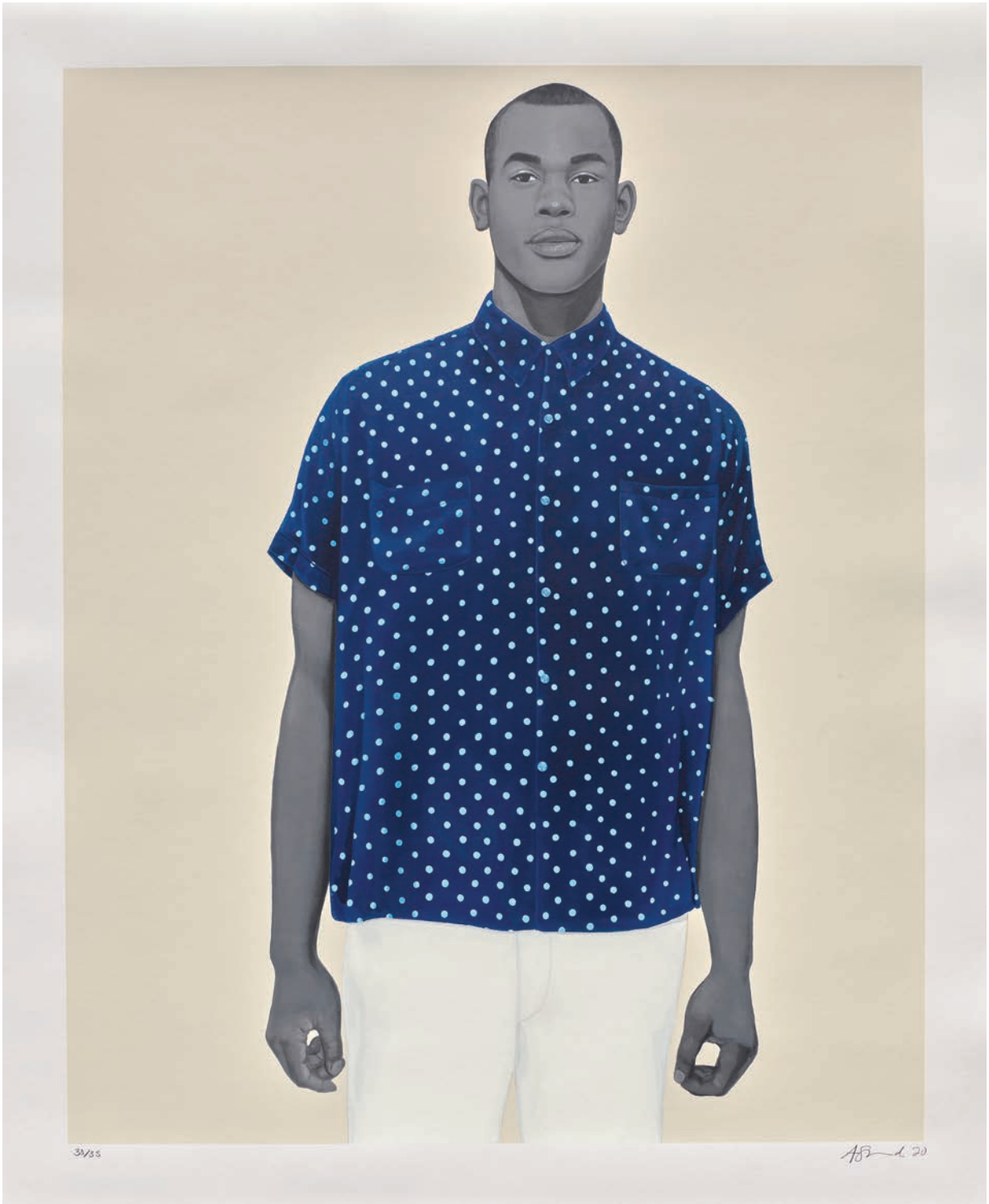
Women in Print is a refreshing display of just how much the CMA's print-collecting priorities have shifted over the past several years to focus on artists from groups traditionally underrepresented on museum walls. It is an extremely diverse and international group of women whose work is on view, with themes and subjects as wide-ranging as the techniques used to create them. Thoughtfully assembled by Dr. Britany Salsbury, associate curator of prints and drawings, *Women in Print* is a decidedly positive step forward in correcting the lack of work by Black artists in the collection, and more specifically the lack of work by Black women artists.

The exhibition includes key works by artists known for their work in print—such as Polly Apfelbaum and Julie Mehretu. A stunningly-huge color aquatint by Mehretu is a key work in the show, and an exercise in her extreme technical virtuosity. It is so very large that it invites viewers to immerse themselves in the wild colors that dance across the surface. Mehretu worked with a master printer to produce a print this large; the imagery evokes the cave paintings she saw on a visit to China. Apfelbaum's Atomic Mystic Cosmic 16 (2017) is likewise a technical masterwork, made up of hundreds of woodblocks individually inked with rainbow rolls.

Prints by well-known artists, such as Kara Walker, Cleveland's own Dana Schutz, and Mickalene Thomas, are also on view. Of particular note are two prints by Amy Sherald, the results of the artist's very first experiments in printmaking in 2020. The large screenprints feature portraits of Alvin Ailey dancers colored in her trademark grisaille. But instead of being depicted dancing or in costume, they stand in casual poses, wearing everyday clothes—indicative of Sherald's goal, in her words, to "paint Black people just being people."

But as far as stand-outs, several prints in the show by Black women artists from the 1960s and 1970s are truly remarkable. Many of these women were important members of Black artists collectives, such as Emma Amos. Without Feather Boa (1965), the earliest work in the exhibition, is a daring nude self-portrait that Amos chose for the only exhibition of the Black collective Spiral, of which she was the only female and the youngest member. The artist Dindga McCannon cofounded the artists collective WWA ("Where We AT" Black Women Artists, Inc.) in 1971, alongside thirteen Black women artists, including Faith Ringgold. Made in that same year, Afrodesia & Mira Gandy, a linocut depicting McCannon's young daughter with a friend, was printed on dazzling red Colorplan paper.

To me, the most powerful work in the show, and the piece that best demonstrates the true ethos of printmaking in the 1960s and 1970s, is Unite (1968, printed 1971) by Chicago artist Barbara Jones-Hogu. Inspired by civil rights protests she had recently attended and the athletes who raised their fists in a Black Power salute at the Olympics that year, the large multi-color screenprint depicts a crowd with fists similarly raised, and the word unite emblazoned in repeated beams of color above their heads. Jones-Hogu was a founding member of the AfriCOBRA Black artist collective formed in Chicago in 1968. Along with members Jeff Donaldson, Gerald Williams, and Wadsworth Jarrell—who now resides in Cleveland with his wife Jae (make sure to swing by the 1973 Jarrell painting on view in the Contemporary Gallery)—AfriCOBRA artists visually expressed the central ideas of the Black Power movement: self-determination, unity, and Black pride. As an accomplished printmaker, Jones-Hogu's skills were important to the group's mission. Printmaking has always been a democratic form of art-making; not only does it allow for the fast creation of large numbers of works of art, it also allows the artist to sell them to people at an affordable price. The original print was so successful that she had to do a second printing in 1971. The work on view is from that second printing. It is stamped with an AfriCOBRA mark on the lower left-hand corner that states, "Print $10 Copyright 1971." Sold for only $10, these prints were not expensive. As she stated in a 2011 interview, "everyone who wanted one could have one." This particular print was acquired by the CMA just last year. Seeing it in the low light of the print gallery, one can get caught up in all the imperfections.



PREVIOUS SPREAD: Barbara Jones-Hogu (American, 1938-2017), Unite, Color screenprint, 56.9 X 76.7 centimeters, 1969, printed 1971. The Cleveland Museum of Art, Karl B. Goldfield rust, 2021.14. ABOVE: Amy Sherald (American, b. 1973), Handsome, Color screenprint, 102.2 X 81.3 centimeters, 2020. The Cleveland Museum of Art, Gift of the Print Club of Cleveland, 2020.277.

Across the surface are the scars of old folds, cups and bends in the paper. This only emphasizes the unique qualities of this object and the many lives it has had, the many fingers that have touched it, the travels it has made.

While the exhibition labels are sadly a bit thin when it comes to explaining the various printmaking techniques these artists used, interested viewers will be happy to hear that they are planning a series of hands-on printmaking demonstrations to run alongside the show. And in a bid to continue to promote the exhibition's theme, all of them will be conducted by local printmaking organizations founded by women, featuring local women printmakers.

Visit clevelandart.org to learn more.

FACING PAGE: George Gustav Adomeit, Memorials, Oil on canvas, signed and dated lower right, 29 ¼ X 23 ½ inches, 1928. Loan courtesy the Union Club Foundation. Image courtesy WRHS. ABOVE: Frank Nelson Wilcox, Stevedores, Ohio River, Watercolor on paper, signed lower right, 21 ½ X 29 ½ inches, ca. 1920. Loan and image courtesy WOLFS Gallery.

STORIES FROM *THE GOLDEN AGE OF CLEVELAND ART*

by Michael Gill

You don't have to be around the Northeast Ohio art scene long to hear people bandy about the term Cleveland School. And in one sense, it's a pretty easily defined group: The Cleveland School artists are those who studied or were on the faculty at the Cleveland School of Art—which of course became the Cleveland Institute of Art—in the first half of the twentieth century. Beyond that, though, the term covers a huge amount of artistic territory at a time when Cleveland and the nation were bursting with activity and change. And while there's a mega dose of regional contemporary art on view all across the city every week, opportunities to get familiar with Cleveland's artistic output of a century ago are few and far between.

The Golden Age of Cleveland Art, 1900–1945, on view at the Cleveland History Center from December 4, 2021 through April 3, 2022, offers a grand tour of Cleveland School art. It's a rare chance to see a whole lot of art made during the time Clevelanders still look back on as the city's glory days. The exhibition results from a partnership between the Western Reserve Historical Society and the Case Western Reserve University Department of Art History and Art, where curator Henry Adams (a regular contributor to *CAN Journal*) is a professor.

It is also tied to the Cleveland Arts Prize *Honoring our Past Masters* project, which recognizes that some of the best-known artists of Cleveland never won the prize because their lives and careers came before it was created, in 1960. People tend to become civic boosters when the city needs a boost. It might be entirely coincidental that The Cleveland Arts Prize—Cleveland's own recognition of the city's great cultural contributors—began decades after its cultural and economic zenith, but the show does provide some evidence that the city's struggle to connect, relate to, and influence culture at large has a long history.

The exhibition surveys regional cultural identity when Cleveland was, by population, the sixth-largest city in the United States. It shows enormous range, from fine art to commercial art and design. It also shows, in part through content, how Cleveland fit into the national story. Individual works and juxtapositions tell stories of what was happening here and across the nation as conservative, nineteenth-century tastes lingered while art practice evolved from impressionism

to modernism, as jobs and money drew people away from rural places and into cities, as African Americans came north in the Great Migration. According to Adams, Cleveland's role as an industrial, commercial, and printing center supported some 6,000 professional artists. That's a whole lot of productivity.

One of the first works a visitor sees is Abel Warshawsky's colorful, floral, impressionist landscape Autumn Glory. Painted in 1911, it was far from groundbreaking—something he learned while traveling in Paris—and it couldn't be more different from the rest of the exhibit, which has darker hues, more drama, commerce, and celebration of the city. But it also represents ideas about color that Warshawsky taught, apparently to lots of enthusiastic and subsequently successful students, including William Sommer and Henry Keller. Judging from the rest of the exhibit, though, they considered his ideas and rejected them.

Just two years after that, and in the same year as the Armory Show introduced cubism and modernism to US audiences, Henry Keller's Cubist Portrait of Henry Gottwald from 1913 seems to poke fun at its subject: Gottwald was Keller's more conservative colleague at the Cleveland School, and had vehemently opposed cubism as a new direction for art, which can be seen as emblematic of the way Cleveland has struggled with its artistic and cultural position: Are we early adopters, or not so much? Do we have our own style, and is it original, and does it matter beyond these seven or so counties, or do we jump on the cutting edge we see in other places? These questions are just as relevant in the present.

If the fine art faculty at the Cleveland School seemed torn over new trends, the commercial artists of Cleveland were not. They seem to have thoroughly embraced art deco style, as is evident in a great collection of lithographs made as posters for the Kokoon Klub Bal Masques, especially by Joseph Jicha, who in one poster published lines by the seminal Cleveland modernist poet Hart Crane. Commercial art was huge business here in the 1920s, and the artists of the Kokoon Klub were at the heart of it, and those art deco lithos, with their hard lines and stylized figures, are well represented in the show.

If art deco style showed Cleveland to be in touch with the more commercial art of the times, it was the content in some of the other works that reflected national trends. In the early twentieth century, people, including African Americans, were drawn away from the rural life and toward cities like Cleveland—industrial centers offering jobs. Frank Nelson Wilcox's 1920 watercolor Stevedores, Ohio River portrays a group of African American men unloading a river boat. This was the time of the Great Migration. It's a rural scene, but it acknowledges that movement of people. Around a corner, and painted just fourteen years later, Elmer Ladislaw Novotny's The Scarlet Creeper, a controversial character illustration for a controversial novel, portrays something very different. "In a decade," Adams writes, "African-Americans were transformed from a rural to an urban environment. What can't be doubted is that the urban 'flâneur' who Novotny portrays is an amazingly different sort of person than the stevedores of Frank Wilcox's painting."

Paintings by African American artists from that era are somewhat rare in the show (despite an active visual art program at Karamu), but works of Hughie Lee Smith and Beni Kosh are presented, and two prints by Charles Sallee are reproduced in the catalogue. Smith, probably the most acclaimed Black artist from Cleveland, certainly from that time, has works in the collections of the Metropolitan Museum of Art, Philadelphia Museum of Art and the National Museum of American Art, among others. He was also a teacher at Karamu House. The fact that Karamu for years had a thriving visual art program is reason for a whole exhibit unto itself. If Cleveland art collectors and dealers are seeking the broader relevance of works made here, artists associated with what remains "the oldest producing African American theatre in the nation" might be a good place to look.

Underscoring the urbanization of Cleveland are several remarkable cityscapes on loan from the collection of the Union Club. George Gustav Adomeit's 1928 view from the Erie Street Cemetery shows the Terminal Tower, looming in the near distance, completed just a year earlier, then the tallest building in the country outside of New York City. Paul Joseph Ockert's 1946 Tremont Cityscape shows the pre-highway skyline of church

FACING PAGE: Elmer Ladislaw Novotny, The Scarlet Creeper, Oil on board, signed E. Ladislaw Novotny lower right, 18 X 12 inches, ca. 1934. Exhibited in the 1934 Cleveland May Show. Loan and image courtesy WOLFS Gallery. ABOVE: Hughie Lee-Smith, Summer Games, Oil on canvas, 32 X 24 inches, 1987. Loan courtesy Charles and Fran Debordeau. Image courtesy WRHS.

steeples and residential rooftops against a backdrop of industrial smokestacks. Most of these buildings still stand. Paintings by Carl Gaertner show the gritty city, but more intimate views, where the excitement of the moment radiates light, as in The Popcorn Man, wherein people are drawn to the luminous cart pushed by a vendor—a bright spot in the urban landscape, very much like Gaertner's The Pie Wagon, which is in the collection (and even occasionally on view) at the Cleveland Museum of Art.

The Cleveland History Center is probably not much on the radar of most denizens of the Cleveland art scene, and so there's a good chance many have so far missed this exhibition. But if you want to consider yourself informed about the region's art, if you want a crash course in the Cleveland School, it's not to be missed.

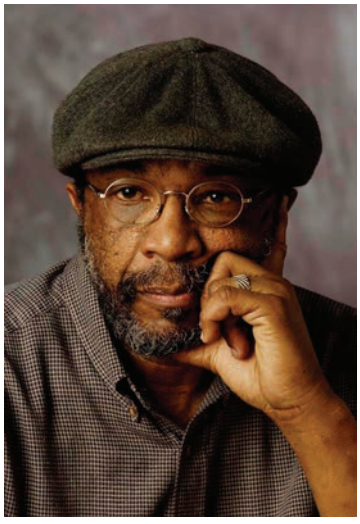
Honoring Our Past Masters: The Golden Age of Cleveland Art, 1900–1945, *December 4, 2021–April 4, 2022 at the Cleveland History Center of the Western Reserve Historical Society*

Related: Cleveland Institute of Art associate professor David C. Hart gives an illustrated talk on Hughie Lee-Smith (1915–1999), June 7 as part of the Cleveland Museum of Art's Lunchtime Lecture series.

QUIETLY SOULFUL TO EXUBERANTLY PASSIONATE

by Heike Rass

Moe Brooker (1940 – 2022), the first Afri an American professor at the Cleveland Museum of Art, winner of first pri e in the Cleveland Museum of Art's May Show in 1978 and 1981, winner of the Cleveland Arts Prize in 1985, whose work is held in the Philadelphia Museum of Art, the Cleveland Museum of Art, and several other important collections, died January 9, 2022, at the age of 81. His friend Heike Rass reflec ed on his career.



Moe Brooker's approach to his work has always been soul-centered, pursuing art as a spiritual practice. His brilliant rhythmic patterns and layered color juxtapositions, continuously-evolving interactions between line and color, are a reflection of his belief in the human spirit. New ways of making that visible are superbly conceived through a deep understanding of color relationships and human aspirations. As he put it, "We tell our stories with all the colors visible to our eyes. Color reaches deep down into our human psyche and collective souls; it makes visible our emotions and aspirations."

From an early age, growing up in Philadelphia in the 1940s and '50s, Moe Brooker developed a talent and passion for the pursuit of art. One of seven siblings, he grew up as a "P.K.," a preacher's kid, discovering his earliest artistic inspiration in the church, where he would sketch various characters from the perspective of the pulpit. Brooker went on to receive a traditional academic training—starting at the nation's first art school, the Pennsylvania Academy of the Fine Arts, where he received a painting certificate, then continuing at Tyler School of the Arts at Temple University, where he obtained a BFA and MFA.

Initially he was devoted to a figurative style, inspired by another Philadelphia native, the nineteenth-century painter Henry Ossawa Tanner. He was later introduced to the works and philosophy of Vasily Kandinsky, whose book *Point and Line to Plane* was "transformative," Brooker recalled. "Reading it . . . and I still go back to it, for myself and when I teach . . . that's when I went from being a realistic painter to an abstract painter." A fellow painter, Raymond Saunders, told him that "abstraction is simply taking the elements that you use and using them perhaps in a unique way," he once recalled.

While Brooker was stationed in Korea in the 1960s, he witnessed funeral ceremonies where mourners were wearing vivid, bright-colored clothing to celebrate the deceased person's life. This further established his interest in color as a spiritual element and compositional force as he started to explore new approaches in his paintings. Color and abstraction became a way for the artist to channel a higher power, which also related to his life-long passion for jazz music and in particular the work of Charlie Parker, John Coltrane, and Charles Mingus. Key to his interest in jazz, which Brooker considered an extension of spirituals, was the focus on improvisation: "spontaneity not as an impulsive choice, but a form choice."

He understood that artists, both visual and musical, must master fundamental concepts before they can forge a unique way of approaching their own work, and also collaborate. Brooker stated, "Chord structures have long fascinated me. I began to discover that lines, dots, and shapes are like notes in that they make a visual sound singly, and when I began to combine the different elements, I could produce visual harmonies. In fact, a note, line, or shape is only understood in relationship to another note, line, or shape."

Brooker's desire to move to pure abstraction also tied to his interest in painting the vibrant and rich African-American culture. His awareness of African textiles and African American quilting, introduced by his grandmother, held a particular passion for the artist. African sensibilities for color selection and skills in textile production carried over during the transatlantic slave trade. Black women made various types of pieced textiles, patchwork, and appliqué and embroidered quilts during the antebellum and

post-slavery eras. The alternate plain-weave and inlay designs in the patterns of Asante kente cloth transformed into Brooker's chessboard designs and stepped diagonals, which appear again and again in his work.

While he rejected the idea of being described as an African American artist—instead, calling himself an artist who happens to be Black—Brooker embraced his place within the Black community. Graffiti and the energy and spirit of African American life are captured in many of his titles—Ask Your Mama; I'll Trust Your Maybes; Don't It Make Ya Wanna Holler; Kinda, Sorta; and Skipping Over the Jump—as well as in the frenzied, text-like lines overlaid on the blocks, bars, and splotches of color. At the foundation of this approach is "the grid," a framework of vertical and horizontal lines that act as a skeleton upon which the flesh of his pictures hang. As the artist stated, "In a way the grid parallels the city. The buildings and the street, the steel and concrete structures, are an ordered environment within which people live their chaotic and emotional lives."

In 1974, Brooker started to turn to drawing as a way of experimenting with new media, including watercolor, oil pastels, encaustic, paint sticks, and spray paint. "The drawing allowed me to develop a new kind of image and process," he remembers. Deeply interested in the materiality of oil, encaustic, collage elements, colored pencils, and pastels as they relate to one another, Brooker's daily work and continuous layering, both physical and essentially metaphysical, provide many of his paintings with an unfathomable depth and movement between planes of color.

In 1976, Brooker accepted a teaching position at the Cleveland Institute of Art, where he worked as an associate professor until 1985, becoming the first African American on the day school faculty. It was in Cleveland that his artistic pursuits launched a blossoming career, with his work exhibited and sold at several galleries, including a solo show in the Cleveland Institute of Art's Ross Widen Gallery, DBR Gallery, Malcolm Brown Gallery, and The New Gallery of Contemporary Art. Brooker received first prizes in the 1978 and 1981 May Shows at The Cleveland Museum of Art, adding his work to its permanent collection. In 1985, Brooker received the prestigious Cleveland Arts Prize.

In addition to the Cleveland Institute of Art, Brooker taught at the University of North Carolina, University of Virginia, Parsons School of Design, and the Pennsylvania Academy of the Fine Arts. In 1995, he joined Moore College of Art and Design in Philadelphia, eventually chairing the school's foundation department. Brooker received many awards during his lifetime, including the 2003 James Van Der Zee Lifetime Achievement Award from the Fabric Workshop, the Artist of the Year Award from Governor Edward G. Rendell of the Commonwealth of Pennsylvania in 2010, the 2011 Legacy Award from The African American Museum in Philadelphia, the 2010 Hazlett Memorial Award for Artist of the Year, and the 2014 Philadelphia Sketch Club Medal.

The artist's work is included in collections across the country, including those of the Ohio Arts Foundation, Cleveland Public Library, Cleveland Foundation, The Cleveland Museum of Art, The Studio Museum of Harlem, Philadelphia Museum of Art, Pennsylvania Academy of the Fine Arts, and The African American Museum in Philadelphia.

FACING PAGE: Portrait of Moe Brooker, courtesy of the Cleveland Arts Prize.
ABOVE: Moe Brooker in his studio, courtesy of Heike Rass.

Moe Brooker once told me that he considered himself a successful artist merely by the fact that he painted every day. This echoes views held by painter Norman Lewis, whom Brooker greatly admired, who stated that working in your studio every day is a radical act for an African American. Brooker lived his life with undiminished purpose, always connected to the present moment, learning and growing as an artist and a person. Perhaps his greatest legacy is the way he embraced all new possibilities, forever forging a path from being to becoming, or as he described it in the title of one of his works: Everything Is On Its Way to Somehow.

Heike Rass is an art publicist, strategist, and consultant, helping visual artists and arts organizations reach new audiences. She has worked at various art institutions, including the Pennsylvania Academy of the Fine Arts, where Brooker studied and taught for many years.

THEADIS REAGINS JR. WILL DRAW YOUR SOUL ON THE PAGE

Interview by jimi izrael, MFA

Theadis Reagins Jr., a 17-year-old senior at the Cleveland School of the Arts, is a graphic artist with an eye towards portraiture. Using pencils, he explores his subjects from the inside out under the tutelage of artists like painter Antwoine Washington and the esteemed Edward Parker. Reagins Jr. talked with *CAN* about experimenting with paint, selling his art from an early age, and making a Lebron James-style announcement of his scholarship choice.

JIMI IZRAEL: Tell me about the first time somebody recognized your drawing.

THEADIS REAGINS JR: Okay. So yeah, I've been drawing since I was like a little kid. I remember I used to bring drawings into church. That's the first time I actually, I was selling drawings. I used to staple my drawings to a paper, like make a book, you could say. I would sell them to people in church for, like, for a dollar. So that was the first time. Yeah. Since a really little kid. Yeah. That's the first time.

JIMI IZRAEL: How old were you?

THEADIS REAGINS JR: I would say I was about seven, eight years old.

JIMI IZRAEL: What inspired you?

THEADIS REAGINS JR: I was into, like I said, animals. So I had a lot of books about animals, and I would just draw for them, and then me and my grandad would go back and forth, about different just random facts about, "Okay, how fast would a cheetah run?" or something. And then, he was surprised I would know it off the top of my head. I would just list random facts. So I guess, I would just draw the pictures and list the facts there, stuff like that. I used to like Ninja Turtles so I used to draw that, the action figures. So yeah, I was just really inspired about the toys I had and the books that I was gifted or however they came to me.

JIMI IZRAEL: When did you start getting into portraiture?

THEADIS REAGINS JR: I was doing that early on, too. I would actually draw pictures of my family. I put that in a book together too, where I would draw the family and I would list their month for like birth month and I'd be like "Her sign is the Aries" or something. Like my mom was Aries and then I'd list it. I would be "She likes to do this." And then the next person would be the same way. So I was always drawing the faces, too, from an early age.

JIMI IZRAEL: Were you using mainly pencils?

THEADIS REAGINS JR: Yeah.

JIMI IZRAEL: I'm curious, how come you didn't start out using a lot of... I mean, because I'm no artist, but in art class that they always give us the big pencil box of Crayolas, with 135 colors in there.

THEADIS REAGINS JR: Yeah.

JIMI IZRAEL: And how come you were less intrigued by that, but more intrigued by just using the pencil?

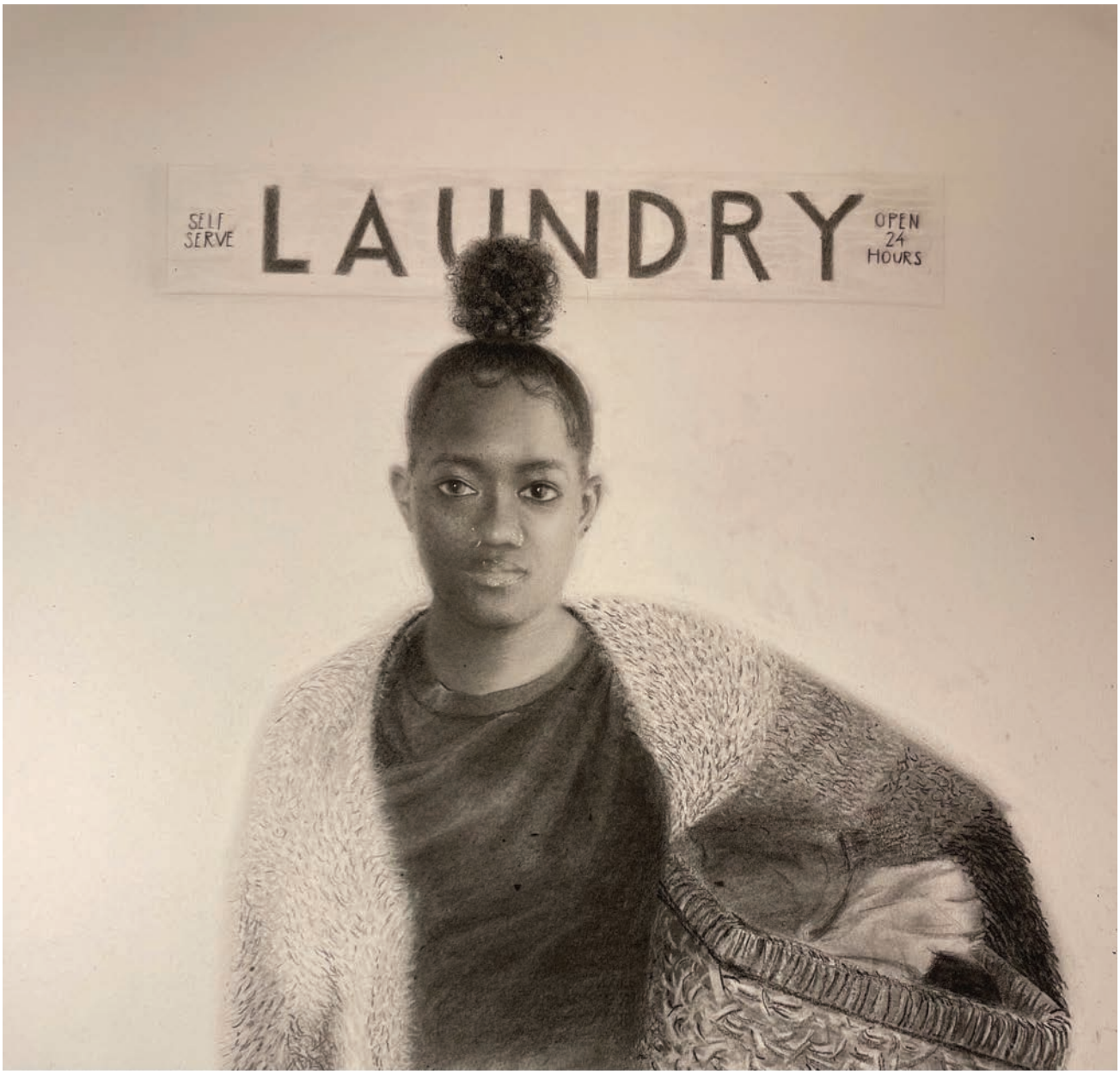
THEADIS REAGINS JR: That's a good question. I mean, I don't know. I guess I was just interested in like, I really don't know. I mean, I guess I was just drawing with a pencil because, it was just simple. I could do it anywhere. I don't have to think about "Okay, I need this color. Then I need this color on top of this color." I really could just... With a pencil, you always got a pencil everywhere you go. So it's just easier and just more convenient, I guess.

JIMI IZRAEL: I've only seen your work in portraiture. Why is that?

THEADIS REAGINS JR: It's something about the human face. When I looked through art history or my favorite pieces of art, they were mostly like portraits. So I was drawn to that naturally. Yeah. I mean, I always thought of that as the hierarchy art: portraiture. So that's what I was drawn to.

JIMI IZRAEL: What artists inspired you coming up?

THEADIS REAGINS JR: Coming up, I really started looking at artists during my tenth-grade year, and I was drawn to artists like Charles White. He really inspired me. That was probably the first person I really looked into. And his style or the way he worked influenced one of my drawings I did, called Grandad Knows, which had won the Scholastic Art & Writing Award.



Theadis Reagins Jr., Laundry, Charcoal on toned paper, 19 X 24 inches. Image courtesy of YARDS Projects.

JIMI IZRAEL: What was it about what he was doing that you found something in it for yourself to take?

THEADIS REAGINS JR: His work was really like, it was different from all the other work I was looking at, because prior to that, I was looking at European art, Renaissance Impressionism and all those topics. But then when I looked in Harlem Renaissance, I was mostly drawn to his work because I liked the figure. And when I saw how he drew it, it was more stylized and it was just different from everything else I saw. And it was the most powerful, the way he made his marks and his lines and the proportion. Like they might have big arms or big hands. So I was really attracted to that.

JIMI IZRAEL: Talk to me a little bit about your method.

THEADIS REAGINS JR: Okay. So my method early on, I was really into detail which probably is not the best when you start drawings, because right now, I start with seeing basic shapes first, before going into it, which is better in the long run. So my method basically is I might draw a hatch, I do hatching. And then I might use a stump, a blending stump. So you blend the hatch marks and then you go over it again with more pencil hatching. And then you repeat that until you get the desired effect you want.

Theadis Reagins, Elizabeth, Charcoal on toned paper, 19 X 24 inches.

JIMI IZRAEL: You're still mainly working in pencil, but you're venturing out into painting.

THEADIS REAGINS JR: Mm-hmm. My first painting that I ever worked on was in school, and it was before the pandemic, so I didn't finish it. It was a project. We was working on a project for our science class. So we had to do paintings based off of different molecules or it had something to do with chemistry class. It was a joint project. So I was painting like, the thing I was talking about… I did a study too in high school, I think of a volcano. Well, other than that, I really didn't paint. So after that, I started painting. Really, I was going to say here, I was in Cleveland Institute of Art pre-college program I went to.

JIMI IZRAEL: Tell me about that program.

THEADIS REAGINS JR: So okay. That program was actually this summer; last summer, actually. Excuse me. I applied for the drawing course, but it was suggested I should go into painting because I didn't have a lot in my portfolio. So they moved me to a painting program. And so yeah, we went through a series of paintings. We did still life, the landscape portraiture. So that's the first time I really honed in on painting. And actually, I didn't really like the first painting that I did at the course. But as it went on, I got more comfortable and I actually started liking it and made a few paintings afterward. So yeah.

JIMI IZRAEL: Okay. A lot of artists are searching for something in their work. What are you looking for? You know what I mean?

THEADIS REAGINS JR: In my work… I'm drawn to like the psychology of the person, or I'm really looking for ways to… either I'm expressing something that I'm interested in through other people, or I'm really looking for just something meaningful to say or even if it's not meaningful, just aesthetically pleasing, in my opinion.

JIMI IZRAEL: You've been offered a lot of opportunities post high school. Tell me about that.

THEADIS REAGINS JR: Okay. Yeah. So high school, eleventh grade, I was in the MOCHA teen program, which I put together a program I taught called Symbols in Art, where I talk about different symbolism in artwork. After that, I was in the Morgan Conservatory show called *Cross Generations; bridging the gap of artists*, which is put together by Morgan Conservatory and Museum of Creative Human Art. That was my first show. I was in two Ed Parker shows that me and my family went to. Well, we attended his class and then after the class he put together a show and that was the first time I'd shown anything.

JIMI IZRAEL: You have some shows coming up.

THEADIS REAGINS JR: Yes. Yeah. I [was] in a group show [at Loganberry Books Annex Gallery] for Black History Month with Antoine Washington, Terry Joshua, Aaron Williams, and my sister Bobbi Reagins. And then another show at Worthington Yards on March 10, if I'm not mistaken.

JIMI IZRAEL: I understand you've been offered a few scholarships … so, are you going to go to Cleveland Institute or you don't know yet? Is it going to be like LeBron? You find out and it's going to be a big thing on cable, and you're going to come out and be like "I'm taking my talents to Chicago?"

THEADIS REAGINS JR: Yeah. It's going to be something like that. I don't know yet. I don't know exactly where, but I really like CIA, so it's very likely.

JIMI IZRAEL: So, what's in the future for you? What are you working towards?

THEADIS REAGINS JR: I'm trying to branch onto other subjects. And also I'm putting together a senior project for school at Cleveland School of the Arts.

JIMI IZRAEL: The future, I guess I meant when you become an adult and you graduate from college.

THEADIS REAGINS JR: Okay. So yeah, when I graduate, I'm looking to have more shows. I really want to do more commissions possibly, and actually draw more portraits of people outside of my immediate circle. So I want to branch out to that.

BUILDING ON CHANGE

Interview with Megan Lykins Reich, by Henry Adams, PhD

In June 2020, Jill Snyder, former executive director of the Museum of Contemporary Art Cleveland, resigned amid controversy over the canceled Shaun Leonardo exhibition exhibition. After nineteen months and nearly a year-long search, Megan Lykins Reich, who has been serving as interim director, was appointed to serve as the new Kohl Executive Director at moCa.

Having first met when she ook his master's level CWRU Museum Studies class about a decade ago, Dr. Henry Adams felt it was a great time to learn more about who she is, and how she plans to approach this new role.

Megan Lykins Reich, seen here moderating a panel discussion in 2019. Image courtesy of moCa Cleveland.

HENRY ADAMS: How did you get into the museum field?

MEGAN LYKINS REICH: By a circuitous route. I was an obsessed competitive soccer player until just before high school, but then had a serious knee injury that left me in recovery for a year-and-a-half, and I started exploring another love: art. In college, after a brief stint exploring a career in medicine, I turned to fine art and then to art history. Art history courses really stimulated my interest in the connection between making art and interpreting art. I also realized that while I had talent as an artist, I didn't have the drive necessary to be one professionally. After double-majoring in art history and art, I had the good fortune to intern at the Peggy Guggenheim Museum in Venice.

HA: That's a remarkable collection.

MLR: It's really incredible. We interns would spend an hour after the museum closed just being with the works. My internship was

Megan Lykins Reich

the first time I was immersed in a museum like that, and I found it fascinating. I took copious notes while guarding and studiously watched audiences as people encountered the collection, becoming increasingly curious about that relationship.

HA: From there?

MLR: My family had moved to Cleveland when I was in college, and before I returned from Italy I reached out to moCa to ask if there were any opportunities. When I returned, I interned for nine months, took a short break to work in education, and then enrolled in the CWRU graduate program in art history and museum studies. I was privileged to receive a fellowship working in the Cleveland Museum of Art working with Dr. Jeffrey Grove, Dr. Cathleen Chaffee, and Dr. Tom Hinson, and the following year was offered a Tremaine Fellowship to work at moCa. From then on I never left moCa, and made a slow but steady climb from curatorial fellow, to assistant curator, to director of programs and associate curator, to deputy director, interim executive director, and most recently to Kohl Executive Director.

HA: What was it like transitioning from the academic world to the museum world? What was your first curatorial project?

MLR: I have organized over thirty exhibitions for moCa, and a good deal of this work has been in collaboration with artists [of] the Cleveland area or the Great Lakes region. My first was part of the Wendy L. Moore Emerging Artist Series with ceramist Alicia Basinger, who had just graduated from the Cleveland Institute of Art. We were both quite new to this. Her work was about embracing the failures that happen in the kiln, and we called it *Shiver and Craze*—that's a term used in ceramics to describe glazing challenges. The work was really incredible. But I do remember submitting my catalogue copy to the team and getting edits back saying "this is too academic." It took me a while to shake the approach to writing.

HA: What other projects resonate?

MLR: Duke Riley's *An Invitation to Lubberland* was deeply memorable. I still have an empty whiskey bottle that he used to fill the "well" in the gallery. The artist iona rozeal brown's *all falls down* exhibition of 2009 introduced new ways to engaging youth in exhibition-making and ignited my passion for partnerships. Coordinating Do Ho Suh's exhibition at moCa in 2015 was awe-inspiring, having admired his work since my time in Venice in 2001. This experience, however, also brought out shortcomings in accessibility, and I worked with Anders Ruhwald less than a year later to adapt the show *Unit 1: 3583 Dubois* to meet moCa's new accessibility goals. Coordinating eight For Freedom Town Halls with the City Club of Cleveland, Hank Willis Thomas, Eric Gottesman and several special guest artists, community leaders, and activists further expanded my focus on equity and social justice.

A career highlight was *DIRGE: Reflections on Life] and Death* of 2014, in honor of my late father. For that I worked with TR Ericsson, Dario Robleto, Trenton Doyle Hancock, and Spring Hurlbut, among others; the show also featured historical masterpieces such as Felix Gonzalez-Torres' Untitled #2, and most importantly, Hannah Wilke's Intra Venus Tapes. The work by Hannah Wilke was going to be the subject of my doctoral dissertation, which I never wrote, but which this exhibition embodied.

HA: How has moCa evolved over time?

MLR: It's important to note that moCa was built on change. It was started in 1968 as a for-profit gallery, The New Gallery, run by Marjorie Talalay, Nina Sundell, and Agnes Gund, in a former dry-cleaner's storefront on Euclid, very close to our present gallery. These women were driven by showing and supporting very current contemporary art: at one point, the storefront was wrapped by Christo. But there wasn't a strong market in Cleveland at that time, so in 1974 they shifted to a non-profit model, moved into a house on Bellflower, and expanded their educational focus.

In those days, most work shown came from outside Cleveland. Nina was the daughter of the famous art dealer Leo Castelli, and of Ileana Sonnabend, so the New Gallery had a direct line to

some of the most famous artists showing in the 1960s and '70s, like Andy Warhol, Roy Lichtenstein and Robert Rauschenberg. But in the '70s and '80s the focus expanded to include emerging practices like feminism and Earth Art, and to embrace artists working in our region.

This period was also important in establishing lasting connections. As the story goes, Peter Lewis and architect Frank Gehry were introduced at a panel at moCa in the early '80s, which led to a lifelong friendship and collaboration. Toby Devan Lewis, Peter's former wife and longtime curator for the Progressive Corporation's incredible collection, began her work with moCa in those early years. She continues to be a vital contributor to our programs, most notably through Toby's Prize, a biennial award for emerging artists at moCa.

HA: I remember moCa when it was over by the Cleveland Clinic. How did things change then?

MLR: In 1990, moCa moved to a much bigger space in a former Sears store on East 86th Street and Carnegie, sharing a portion of the Cleveland Playhouse building. Marjorie Talalay retired a few years afterwards, in 1993. The move allowed the museum to create larger, more ambitious exhibitions, and to commission artists to create substantial new artworks.

Jill Snyder became director in 1996, expanding and professionalizing the organization, updating the name in 2003, and increasing its support and ambition substantially. Then Jill and the board undertook the largest project in moCa's history, the creation of our current home in University Circle, designed by Farshid Moussavi. We celebrate the tenth anniversary of the building this fall, which seems impossible!

HA: How would you like to push moCa forward?

MLR: I hope to nurture a shared vision that drives moCa. I am honored to work alongside an incredibly creative, committed staff, board, and community. This is my goal: for both our art-focused mission and our work advancing equity to ensure that all voices—but particularly those that have been previously marginalized—can help drive and develop moCa's work as we move forward. moCa will always center its work on artists, supporting their vision and demonstrating their crucial value.

Right now we are experimenting with how to make the building more useful, pushing further how artists can create while in the building and how audiences can be connected with their practice. Dexter Davis and Robert Banks are using part of the fourth floor Mueller Gallery to create a new experimental documentary, working with teens from NewBridge and CIA. Right now the space is part painting studio, part film studio, and it will transition in March into a gallery that shows both artists' works.

Amber N. Ford is our new artist-in-residence, and she has a private studio in a third floor classroom. I love the idea of making the artistic process more accessible to audiences, so visitors can experience how it is also a problem-solving process. This extends to having artists more regularly available to talk and work with audience members directly, as former artist-in-residence Joyce Morrow Jones did through Joyce and Friends last fall. Similarly, Terry Joshua spoke with audiences regularly during his exhibition mounted in December 2021 by the Museum of Creative Human Art, who is our institutional residency partner.

This is my goal: for both our art-focused mission and our work advancing equity to ensure that all voices—but particularly those that have been previously marginalized—can help drive and develop moCa's work as we move forward.

HA: How do you envisage your role?

MLR: As a trusted colleague, collaborative guide, and champion of the voices and perspectives of artists and moCa stakeholders. The operational challenges in arts and culture are very real right now, so a good deal of my work necessarily focuses on the business side of moCa's health. More broadly, I am trying to encourage our team to approach challenges with openness. We're working to reduce binary thinking and to approach criticism and failure as opportunities to grow. We're striving to be active listeners who actively apply learning. We need to be aware of and accountable to the past, but not revolve endlessly around it. This process is a cycle that never ends and one that is driven by all moCa stakeholders.

My role is to shepherd this work, which is not objective or mathematical. What art museums do is about human expression and human relationships. By its nature, by our nature, it's messy and imperfect. It's also dynamic, emotional and beautiful. There's endless potential for growth and incredible reward, and I'm honored to be part of it (with the enduring support of my family, especially my husband and three children).

START HERE

by Douglas Max Utter

In spring of 2021, Antwoine Washington and Michael C. Russell's organization MoCHA—the Museum of Creative Human Art—was a part of *Imagine Otherwise*, a series of exhibitions presented by moCa, curated by LaTanya Autry. That connection grew into a curatorial residency—MoCHA at moCa—giving Washington and Russell a prominent platform for their work, advocating and creating exhibit opportunities for Black artists. —ed.

ABOVE: Terry Joshua, NEW PAIN(t), Acrylic on canvas, 48 X 108 inches (121.92 X 274.32 centimeters), 2020. PREVIOUS SPREAD: Ryan Harris, Hair Day, Lustre print, 24 X 36 inches framed (60.96 X 91.44 centimeters), 2021. Courtesy of the artist.

Antoine Washington and Michael C. Russell share a two-fold conviction about the arts, and about the crucial importance of artists of color in America. They believe the radical transformative force of creative activity can spark an awakening within creators, and that they can pass that fire to others. That may be what all artists believe, more or less, but for Washington and Russell there's a more explicit equation: in America, where systemic racism persists over generations, the works of Black artists—especially explicitly autobiographical works showing what it is (and isn't) like to live, work and raise a family in America—can begin (at least) to overturn prejudiced perceptions.

This may not be a new idea, but the implementation at the level of museum programming has been somewhere between half-hearted and nonexistent. But since July, 2021, Washington and Russell, under the auspices of their organization MoCHA, have been in curatorial residency at moCa—Cleveland's University Circle jewel box of a venue for contemporary art. The residency came into being through conversations between Washington, Russell, and Megan Lykins Reich, who was then the organization's interim executive director. She has since been appointed to the full directorship. (*See her interview with Henry Adams in this issue of* CAN.)

During the residency, MoCHA has programmed the Toby Devan Lewis Gallery. The first in their series of exhibitions was *Aawful Aaron* (July 16–August 15, 2021) , a show of drawings, paintings, and sculpture by Cleveland-based artist Aaron D. Williams. The show included a drawing of Collinwood High School and cover art for a CD by Cleveland Arts Prize-winning band Mourning [A] BLKstar, but most prominently featured works that used the stress and conflict of sports as an analogue for the mental health struggles of a Black man. Exhibits that followed were Stina Aleah's *"Helping" Hands* (August 27–September 26, 2021), Lawrence Baker's *Taking Another Look* (October 8–November 7, 2021), and Terry Joshua's *The Pinkest Hue* (November 19, 2021–January 2, 2022). Most recently, they exhibited *Sincerely, Us* (January 29–March 6, 2022), a collection of prints by self-taught photographer Ryan Harris, telling tales of Black experience. It is his third solo show. Later in the year, fiber artist Honey Pierre will be featured (March–April 2022), and after that a group show of Cleveland artists (May–June 2022) co-curated by Davon Brantley and the MoCHA group. By the end of their term, they will have presented seven exhibitions.

In a recent conversation Washington recounted the decisions and events that led him to cofound the new organization about four years ago. Washington himself is a successful, emerging visual and conceptual artist in his thirties who received a BA in studio art in 2014 from Louisiana's Southern University and A&M College in Baton Rouge. His paintings, drawings and installation works have recently been shown at moCa and the Akron Art Museum. The other pioneer of the MoCHA experiment is longtime friend Michael C. Russell, an award-winning motivational speaker and counselor in the Cleveland area.

Washington was born and graduated high school in Pontiac, MI, a suburb of Metro Detroit, where he and his cousin Russell originally became friends. He attended college on a basketball scholarship, but injured his knee badly enough to withdraw from sports permanently. Fortunately, he had been interested since childhood in popular cartoon styles and character representations.

Stina Aleah, Revolution or Revelation, Oil, 48 X 60 inches, 2019. Image courtesy of MoCHA and the artist.

That led him to take art classes, honing his drawing skills and gaining knowledge of studio practices and art history. In 2004 he transferred to Southern University as a second-year student. He began thinking of becoming an artist. He married a woman he met at Southern, and the young couple moved to Cleveland—her hometown—where they began a family.

Washington still hesitated to jump into a precarious career as an exhibiting artist, working instead for four hard years as a mail carrier. But in the end, the need to devote more time to his art and make use of his education won out. Friends like Russell encouraged him to seek exhibition opportunities. Their talks about actively promoting Washington's own work turned to the needs of other Black artists. They soon realized that an advocacy organization which could successfully approach institutional venues, like moCa, on a more equal footing was indispensable. At this point in 2018, Fate seemingly intervened, bringing Washington's USPS job to a full stop. He suffered a major stroke, leaving him without feeling on one side of his body for some weeks, followed by a long road to full recovery. He had the time and the clarity to start a new chapter in his life, as independent artist and arts advocate.

Washington and Russell have a sense of proportion about their mission, but are mindful of its urgent timeliness. The inspiration, the moment of opportunity is now, at this fraught time when the facts of racism as a persisting and intractable systemic condition are all too clear, laid bare at last in public discourse. In our current situation, putting Black art front and center in our majority-Black city does feel like a brilliantly different, logical, and just approach to the decades of neglect and tokenism typical of museum shows, surveys, and acquisitions. MoCHA—through this residency at moCa, and going forward—means to create a larger, more responsive and consistent place for artists of color amid the institutional brokering of contemporary art in Cleveland.

GETTING AN EDUCATION WITH EVA KWONG

by Joseph Clark

ABOVE: Eva Kwong in her studio. OPPOSITE PAGE: Eva Kwong, Filopodia, Stoneware, underglaze & glaze, 17 X 12 X 12 inches, 2019.

If forced to name one defining theme of Eva Kwong's career, an apt choice would be "education."

Since the 1970s, Kwong has exhibited art in traditional media, mostly ceramic sculpture. Her academic career is equally long. Kwong has taught at Kent State University, The Ohio State University, Cleveland Institute of Art, and The University of Akron. She has presided over 200 workshops and lectures throughout the US and China, Japan, Korea, Australia, and Italy. In September of 2021, Kwong concluded a visiting artist residency at the Anderson Ranch Arts Center in Snowmass Village, CO. It was the seventeenth grant, award, or fellowship she has won since 1981. She works hard to always be learning. "Every year I teach myself a new thing, make myself learn something new," Kwong said.

The fruits of some of these exercises can be seen in the gallery. Around 2015, Kwong unveiled her first pieces made with 3-D printers. These figures share visual and thematic sensibilities with her ceramic art. Kwong's most famous bodies of work involve smallish sculptures inspired by organic forms: cells, microorganisms, fungi, plankton, organelles, spores. Her installation Bacteria, Diatoms & Cells has been displayed numerous times in many different venues since the early 1990s, and grows and evolves each time. The piece mounts dozens or even hundreds of her organic sculptures on a wall. From a distance, all the writhing, squiggling shapes look like a school of fish swimming in synchrony. Closer up, viewers can see this unity emerges from diversity. Different figures resemble worms, sea stars, sand dollars, paramecia. Kwong has made close study of diverse biological entities—enough to impress the Centers for Disease Control and Prevention, which has collected several hundred of her pieces.

The shape and meaning of individual pieces may only make themselves known midway through their creation. Her process of installation, by which multiple pieces are integrated into larger wholes, is intuitive and minimally planned. Each action creates an effect, and each effect suggests a new action to harmonize with the last one. In a sense, Kwong lets her organisms guide their own creation.

"I don't like to overthink it. Otherwise, it would not be as much fun to make it," she said.

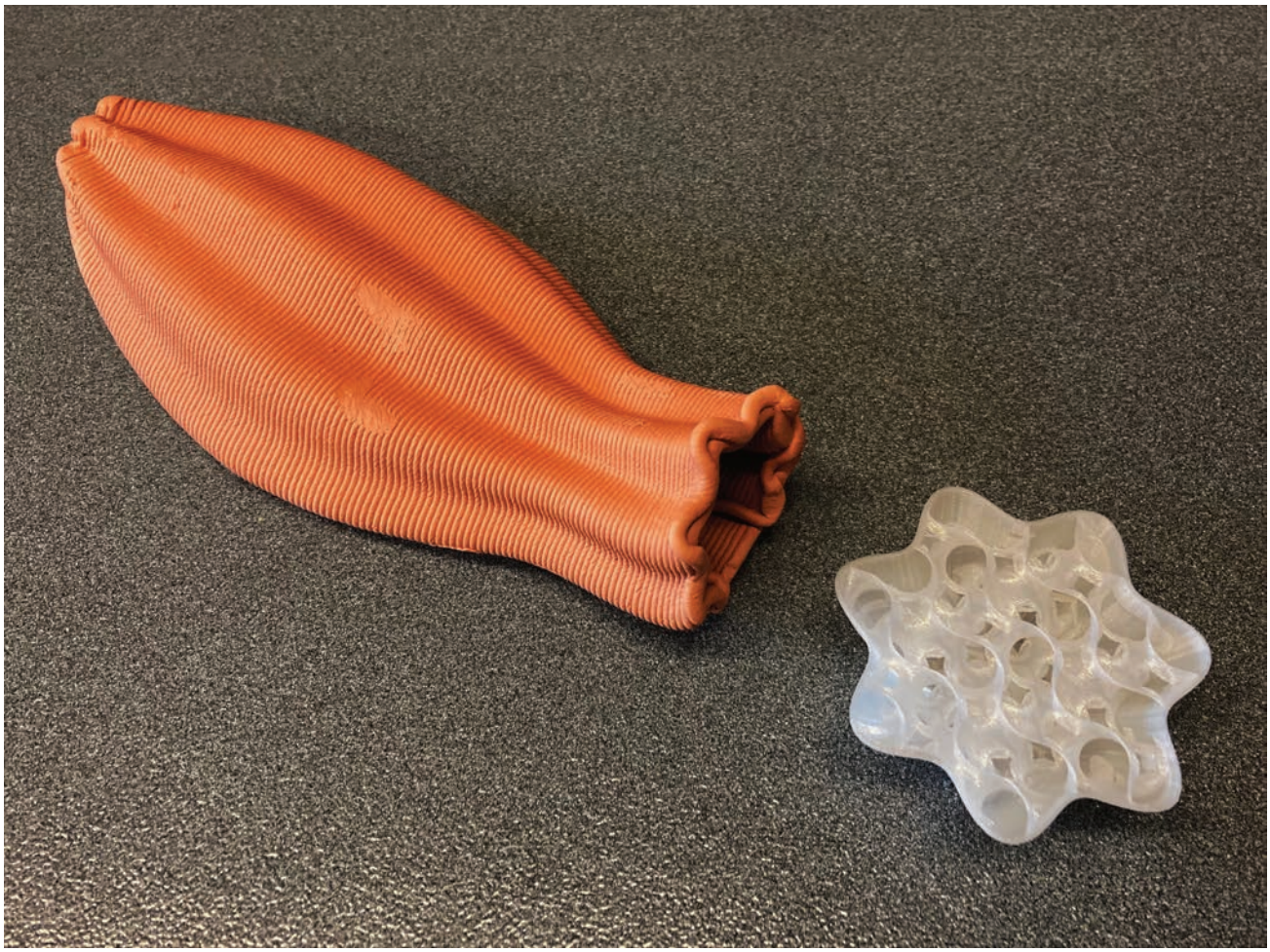
After a lifetime of firing clay in kilns (often kilns her own hands had helped assemble), mastering 3-D printing was a trial-and-error process for Kwong. However, she can make virtues out of accidents. A slumping or misshapen organism might be cast in the role of an elder of its species. Fabrication errors suggest the infirmities of old age. These pieces heighten the reality of Kwong's fictional ecologies. No living thing is ever truly complete. Anything alive is currently occupying one moment in a process of growth, metabolism, withering, and decay. And we all live alongside junior and senior generations—and even with those who have passed away.

Time and death are felt presences in Kwong's work. "Over the years, some of my works have dealt with mortality, the passing of time, the passing of lives," Kwong said. The feelings around mortality that her art evokes are not dread, but fondness, gratitude.

"I've lost many members of my family, so I think my connection to the spirit world has to be stronger," she said.

Kwong eagerly acknowledges all those she has learned from, and not just in the studio. Her art is interwoven with a worldview with roots in her earliest memories.

Kwong spent her first years in Hong Kong. Along with her parents, Kwong was raised by her grandmother, Ching-Fun Chow. Kwong said she was her grandmother's "sidekick," following her



Eva Kwong, Body and Spirit, 3-D printed clay and PLA, 4 X 14 X 4 inches, 2021. Image courtesy of the artist.

everywhere, watching her work with her hands, and learning a philosophy of interconnectedness. "She taught me the joy of making things with our hands, and the transformative possibilities of materials. She also taught me that we are part of the natural world," Kwong wrote. She fondly remembers traveling to the countryside to visit aunts, and exploring, watching her family interact with growing things.

Later, Kwong's family emigrated to New York. There, she attended the High School of Music & Art on the edge of Harlem. Despite the school's aesthetic curriculum, Kwong says a guidance counselor belittled her ambitions to study art beyond graduation. She was told: "You're just a Chinese girl. Don't even apply to college, you won't get in."

Kwong's Puerto Rican classmates were likewise discouraged from continuing their education. It was those fellow students, not a school official, who directed Kwong to ASPIRA of America. ASPIRA is a nonprofit promoting educational achievement in underserved communities. The organization primarily serves Latino students. Knowing this, Kwong was initially reluctant to approach ASPIRA for help applying to colleges. Her classmates nonetheless encouraged her, saying, "Your hair's black!" The implication seeming to be recent immigrants, especially immigrants of color, have more commonality than they have differences. Students of color all faced discrimination in schools which were supposed to serve them.

Kwong received a scholarship to the Rhode Island School of Design in Providence, RI. Around the same time Ivy League schools were developing their own race-conscious affirmative action policies, RISD had undertaken its own student diversity initiative. The effort was spearheaded by John Torres, an African American sculptor and educator. He was appointed by RISD in 1969 to serve as the school's first recruiter for Black students. Torres took an expansive view of diversity. He encouraged not only Kwong to attend, but also Latinos, Native American students, and Italian Americans from working class neighborhoods of Providence.

RISD not only helped Kwong refine her artistic skills, but offered her opportunities to deepen her knowledge of subjects which had long fascinated her. Doing work-study at the school's Nature Lab, a catalog of natural objects for students' reference,

Eva Kwong, O erings For the Future, 3-D printed PLA, 3.5 X 14 X 4.5 inches, 2021. Image courtesy of the artist.

she could spend hours examining specimens of plants, seeds, insects, taxidermy, and other organic objects. She took classes on artistic traditions of China, Japan, and India.

Kwong found important mentors at RISD. "I [had] teachers who didn't just look at me like an Asian American student. They saw me as a person, not a statistic," Kwong said. However, from other faculty, she faced hostility. When she was considering graduate school, Kwong said one professor told her not to bother: "You're just a Chinese girl. You would not get in."

A graduate professor said, "I don't know how you're going to pass the GRE." Even after Kwong did, scoring better than her fellow classmates, the professor told her "I don't know how you did that."

Kwong responded, "I studied."

Two years after earning her BFA at RISD, she was awarded an MFA in Ceramics and Drawing by Temple University in Philadelphia. Kwong married her fellow RISD undergrad Kirk Mangus in 1976 during this time.

Despite their shared medium, Kwong and Mangus' bodies of work embody distinct styles. If Kwong distills the elegance of natural forms, even her most diverse, densely-populated assemblages of protozoan forms have a harmony to them. Describing her husband's work, Kwong writes, "Mangus' work can range from delicate, realistic pencil renderings to expressionistic impasto painting, to sinuous sgraffito drawings on clay, to heavily carved rough wood-fired vessels. His surfaces are populated with images of his friends and family, animals real and imagined and references to art history, comics and other cultures."

Beginning in 1985, Mangus served as head of Kent State University's ceramics department. While maintaining individual artistic and academic careers, he and Kwong collaborated as educators. Though officially an adjunct, Kwong helped build and manage the department at every level: from finances, to supply orders, to supervising students, to building kilns. She and Mangus developed the department until his death in 2013, from a sudden aneurysm. Mangus was sixty years old.

Decades in academia have helped Kwong to make and display the art which most interests her. Many of her solo shows and installations have taken place in university galleries. Sculptors and other 3-D artists often must fight uphill battles to be displayed in commercial spaces, which tend to favor painting. The desire to show work believed to be familiar or accessible, for the sake of making sales, can also give an excuse not to show artists from diverse backgrounds. Kwong has been explicitly told by gallerists that they would not display her work because of her race. Recalling an interaction with one gallerist, Kwong said, "I was told, 'We like your work, but we don't think we can sell it because of your last name. People might think it's too weird.'"

Even still, Kwong readily admits the shortcomings of higher education. Academic politics are tiresome at best. But Kwong has also faced barriers her white peers have not. "I always felt that I would have been treated differently if not for my ethnicity. Maybe my pay would be much higher, and I would be more supported as a dedicated faculty," Kwong said. She says her experiences of prejudice made her a more empathetic educator. She recognizes that students may face challenges for reasons not only stemming from race, but from factors like socioeconomic background.

"Because I had to struggle through school, it helped me have a different view of the struggles of students…I think I'm able to help a lot of students because of the experiences I've gone through," Kwong said.

SPRING 2022 EVENTS

by Anastasia Pantsios

Your easy, chronological guide to exhibits and opportunities at Northeast Ohio galleries, studios, and museums coming in the next few months. More information about many of these exhibits can be found elsewhere in the pages of *CAN Journal*.

CONTINUING EVENTS

THROUGH MARCH 9

Annual Student Faculty Exhibit

VALLEY ART CENTER

THROUGH MARCH 11

Line By Line

In the 20th century, weaving grew far beyond a craft aimed at producing clothing and household items. It became a mode of artistic expression that expanded into an extraordinary range of shapes, sizes, materials and designs with no practical applications. The show *Line by Line*, curated by Kent State University professor Janice Lessman-Moss, showcases six early-career artists who use weaving as the basis of their artistic practice: Erin M. Riley, Samantha Bittman, Crystal Gregory, Diedrick Brackens, Kira Dominguez Hultgren, Mark Barrow & Sarah Parke

CENTER FOR THE VISUAL ARTS GALLERY KENT STATE UNIVERSITY

THROUGH MARCH 11

76th Annual Student Independent Exhibition

CLEVELAND INSTITUTE OF ART

THROUGH MARCH 12

Kate Snow: Journal

DEEP DIVE ART PROJECTS @ DEEP END

THROUGH MARCH 12

Stuart Pearl: Stories in Light

Stuart Pearl has been capturing the rhythms of life in Northeast Ohio for half a century. The son of Cleveland painter/educator Moses Pearl, he continued his father's work of capturing the contradictions of a city simultaneously vibrant and decaying, but in a di erent medium. This large retrospective includes portraits, photojournalism and abstract studies, in color, as well as intimate cityscapes of industrial Cleveland, in color and black & white, revealing Pearl's attentiveness to light and composition, as well as his understanding of the flow f daily life of Cleveland and Clevelanders.

ARTISTS ARCHIVES OF THE WESTERN RESERVE

THROUGH MARCH 13

Picturing Motherhood Now

CLEVELAND MUSEUM OF ART

THROUGH MARCH 13

ARS MAG presents From the Black Top to the Hardwood

DEEP ROOTS EXPERIENCE

THROUGH MARCH 13

RUST

HEIGHTS ARTS

THROUGH MARCH 13

Spotlight: Jesse Rhinehart

HEIGHTS ARTS

THROUGH MARCH 18

Let It Be: Re-Imagined

A Beatles mural just outside its 78th Street Studios space should make visitors aware that someone at the E11even2 Gallery is a fan. That would be co-owner Rich Clhlar, who organized the latest of the gallery's pop-oriented group shows, *Let It Be: Re-Imagined* (Puzzle Show). For the show, 30 artists were each given a 15" square of canvas of an 8' x 8' puzzle mural called Let It Be to complete in their own media and style. That exhibit centerpiece is augmented by the artists o ering individual pieces depicting their favorite Beatles moment. Prints of the mural are available at the gallery.

E11EVEN 2 GALLERY

THROUGH MARCH 19

Blaque Cleveland

GALLERIES AT CSU

THROUGH MARCH 20

Abby Cipar Solo Exhibit

PRAXIS FIBER ARTS

THROUGH MARCH 23

The Art & History of Black Hair: Through the Eyes of the 21st-century African-American Child

MASSILLON MUSEUM

THROUGH MARCH 24

Art Therapy Tri-C Division & Ursuline College exhibit

TRI-C EAST GALLERY

THROUGH MARCH 26

FRESH juried exhibition

In Kind: Art Alive

Kenn Hetzel: Thinking Large, Working Small

Diane Pribojan: A View of a House

Jacob Mollohan: Pick It Up Together

Community postcards from the Akron Art Library

SUMMIT ARTSPACE

THROUGH MARCH 26

Gabrielle Lajoie Bergeron: Important Papers

Important Papers had its genesis in an 8.5 x 11" envelope stamped with those words and filled wi h photos, drawings and poetry created by a Mexican woman in the mid-20th century who married an American. Part of her immigration process, it was accompanied by text written by her daughter in 1975. It inspired the artist to connect with other immigrant mothers in Ohio, to learn their stories, reflect on he act of leaving behind your roots & identity except for what can be carried in one envelope, and to examine the collision of human lives with immigration bureaucracy.

SPACES

THROUGH MARCH 26

Erykah Townsend: Bitter Sweet

SPACES

THROUGH MARCH 27

More Is More: Visual Richness in Contemporary Art

AKRON ART MUSEUM JUDITH BEAR ISROFF & FRED AND LAURA BIDWELL GALLERIES

THROUGH APRIL 1

Celebrate Women's History Month: from WOMAN XV ... created by women, of women & about women, curated by Mary Urbas

THE GALLERY AT LAKELAND

Due to the COVID-19 crisis, some of the indoor art events planned for the season have limited admission, and while almost all of them remain free, some require pre-registration. At press time, many in-person indoor events require wearing facial covering.

These listings are based on announcements from each presenting organization, at press time. Depending on the course of the disease and trends in rates of infection, events may be added, cancelled, or postponed. Check the CAN Weekly e-newsletter for the most up-to-date information. To subscribe to the free CAN Weekly, visit CANjournal.org and look for the "Join Our Email List" button on the right side of your screen.

THROUGH APRIL 2

A Better Story: Photos by Stephen Bivens

BAYARTS PLAYHOUSE PROJECT GALLERY

THROUGH APRIL 3

Stories in Japanese Art

CLEVELAND MUSEUM OF ART

THROUGH APRIL 3

Glass: Selections from the Collection

KENT STATE UNIVERSITY MUSEUM

THROUGH APRIL 3

In Concert: Photography and the Violin

Akron-born Evan Mirapaul had a career as a professional classical violinist before he became a collector of photos of violins and violinists, which began as a hobby but has become a consuming passion. He has acquired more than 2,000 images, ranging from just a few years after the birth of photography in the mid-1800s through today, with both personal snapshots by unknown photographers and works by well-known figu es such as Robert Frank, Henri Cartier-Bresson, Yousef Karsh, Weegee, Irving Penn and Dorothea Lange, along with promotional photos and ads. The show at the Transformer Station includes 250 of these images in various sizes, formats and photographic processes, including daguerreotypes, tintypes and cabinet cards.

TRANSFORMER STATION

THROUGH APRIL 3

Coveted II

KAISER GALLERY

THROUGH APRIL 4

Honoring Our Past Masters: The Golden Age of Cleveland Art (1900–1945)

CLEVELAND HISTORY CENTER OF THE WESTERN RESERVE HISTORICAL SOCIETY

THROUGH APRIL 6

Alex Vlasov: I Promise to Make a Fabulous PTG Tomorrow

MASSILLON MUSEUM STUDIO M GALLERY

THROUGH APRIL 15

Seen and Unseen: Explorations in Halides

Samuel Carpenter, Mary Defer, Rich Stro olino

CLEVELAND PRINT ROOM

THROUGH APRIL 24

Popular Art from Early Modern Korea

CLEVELAND MUSEUM OF ART

THROUGH MAY 15

The 10,000 Things by Jordan Wong

AKRON ART MUSEUM BUD AND SUSIE ROGERS GARDEN

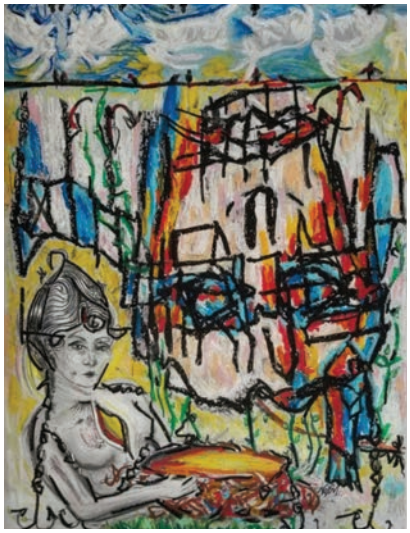
THROUGH MAY 29

Derrick Adams: Looks

Baltimore-born, Brooklyn-based artist Derrick Adams works in painting, sculpture, collage, video, performance and sound installations to examine various aspects of Black identity and how certain visual signifiers—colors, extures, symbols—reflect hat identity. His current show at the Cleveland Museum of Art addresses those issues in the traditional medium of painting. It comprises nine oversize paintings from his *Style Variations* series of wigs on mannequin heads, inspired by wig shops in his neighborhood. They divide the faces into geometric segments with diverse skin tones and makeup, depicting some of the ways Black Americans create and use looks to make statements about who they are.

CLEVELAND MUSEUM OF ART MARK SCHWARTZ AND BETTINA KATZ GALLERY

Learning the art of screen printing, at Future Ink Graphics.



Max A. Denney and Neffie M. a-La, exhibiting at Prama Artspace.

4 **CAN Spring Issue Launch Party**
FIG CREATIVE @ THE PIVOT CENTER

4 **Women Who Print**
Women Who Print is a celebration of contemporary artists working in a variety of print techniques with a strong focus on silkscreen. Local and national printmakers, at all levels in their artistic careers, are highlighted to show the unique talent and dedication involved in creating print-based artworks. This exhibition demonstrates the ongoing contributions of women who print.
Opening 5-8 pm
Through May 14
FIG COMMUNITY GALLERY @ THE PIVOT CENTER

4 **Irma Withani: The Venus Collection**
Reception 6-8 pm
Through March 30
LOGANBERRY BOOKS GALLERY ANNEX

4 **Walk All Over Waterloo**
6-10 pm
WATERLOO ARTS DISTRICT

4 **Why We Fished: Pop Up Exhibit of Works by Michael Loderstedt**
Reception 5-9 pm March 4
Through March 26
PHOTOCENTRIC

4 **April Bey: Art and the Millennial Natural Hair Movement**
Noon via Zoom
KENT STATE UNIVERSITY MUSEUM

4 **Questions of Reverie, paintings by Christopher L. Richards**
Through May 6
MARIA NEIL ART PROJECT

6 **Judy Takács: The Goddess Project: Innocents**
Cleveland artist Judy Takács is well known for her realistic, yet heroic paintings of women of all types, which have been widely exhibited. Her latest series is part of a book launch for her new *The Goddess Project: Paintings and Stories*, featuring 55 full-color images. In it she reimagines goddesses, heroines and other women of classical mythology from a modern feminist viewpoint. As usual, her goal is to push aside the facile, one-dimensional stories about women that have been passed down through the ages to reveal deeper, more complicated and more diverse narratives. Takács will be signing copies of her book during the opening reception; books will be on sale during gallery hours throughout the run of the show.
Opening Reception 2-4 pm
(RSVP requested at chagrinarts.org/event)
Through June 12
CHAGRIN ARTS

7 **Alex Vlasov: My Kid Can Do That**
Through March 16
CLEVELAND INSTITUTE OF ART

8 **Art House Big Read event in partnership with Young Latino Network to celebrate International Women's Day**
5:30-8 pm
JULIA DE BURGOS CENTER

9 **Two-Day Photography for Screenprinting Workshop with Aja Joy Grant and Anna Tararova**
6-8:30 pm March 9 & 10 am-4 pm March 12
ZYGOTE PRESS

10 **Slowhand**
The show Slowhand is dedicated to the Slow Art Movement, said to be grounded in guitarist Eric "Slowhand" Clapton's habit of taking long breaks between songs to re-string his guitar. It aims to push back against the contemporary habit of racing through galleries casting a few seconds glance at each work of art. The goal of this show is nothing less than to "quiet the pace of both the creation and the viewing experience, changing the way we embrace and approach its meaning." Artists include Laurie Addis, Kate Budd, Ryn Clarke, Jill Eisert, Bob Herbst, Nancy Katz, Jacquie Kennedy, Myrya Johnson, Frank Oriti, Theadis Reagins, Katie Richards, Noel Reifel, Adrienne Slane and Judy Takács. Come planning to spend time with your favorite works.
Through April 26
YARDS PROJECTS

11 **ArtWalk: Art Connects US! Arts & Education**
4-8 pm
SUMMIT ARTSPACE

11 **Juried Show**
Opening reception 5-8 pm
Through April 2
BAYARTS

11 **Walkabout Tremont**
5-10 pm
TREMONT

12 **Alberto Giacometti: Toward the Ultimate Figure**
This traveling exhibition, co-organized by the Fondation Giacometti in Paris and the Cleveland Museum of Art, pulls together 60 of the iconic Swiss artist's sculptures, paintings and drawings that reveal di erent aspects of his focus on the human figu e, and shed light on how he arrived at the long, spare bodies that inhabit of his work. This is the museum's first Giacomet i exhibit in nearly 50 years.
Through June 12
CLEVELAND MUSEUM OF ART

12 **Cleveland Museum of Art CAC Open Studio Women in Print silkscreen free make and take**
1-4 pm
PIVOT CENTER

12 **Earthling: featuring artist Juliann O'Fray**
4 pm
LA COSECHA GALERIA

13 **Celebrate Women's History Month: from WOMAN XV ... created by women, of women & about women**
Each year, curator Mary Urbas pulls together the work of dozens of women artists, mostly from this region, in a wide range of media. Some reflect on what it means o be a woman, while others just showcase what a talented artist can accomplish.
Artist reception 3 pm
Through April 1
THE GALLERY AT LAKELAND

16 **Exquisite Attention: Rebecca Cross, Cathie Bleck & Taryn McMahon**
Preview 5:30-7:30 pm
Third Friday opening 5-8 pm March 18
Through May 6
HEDGE GALLLERY

16 **Free Print History Webinar with Brittany M. Hudak: Blanche Lazzell and the Provincetown Printers**
6-8 pm via Zoom
ZYGOTE PRESS

18 **Third Friday**
5-9 pm
78TH STREET STUDIOS

18 **Michelle Grabner: New Edition**
Through March 26
DEEP DIVE ART PROJECTS @ THE DEEP END

18 **Spotlight: Jane Alexander**
Opening reception 6-9 pm
Through May 15
HEIGHTS ARTS

18 **Jordi Rowe: The Metaphysics of the Sublime**
Through March 27
CLEVELAND INSTITUTE OF ART

18 **Figurative/Abstract**
Opening reception 6-9 pm
Through May 15
Ekphrastacy 7 pm April 21
HEIGHTS ARTS

19 **Art House Family Open Studio**
1-3 pm
ART HOUSE INC

19 **Notan: The Dark/Light Principle of Design**
10 am-4 pm
MORGAN CONSERVATORY

20 **The Goddess Project: Innocents**
A Panel Discussion with Judy Takács and women of the Ohio Innocence Project at the Chagrin Falls Town Hall
2-3 pm
Gallery viewing at Chagrin Arts
3-4 pm
(RSVP requested @ chagrinarts.org)
CHAGRIN ARTS

20 **Fred Bidwell, FRONT International Triennial & Gregory Peckham of LAND Studio discuss Cleveland Public Art—Outside the Box**
9:30-10:45 am
UNITARIAN UNIVERSALIST CONGREGATION OF CLEVELAND

22 **In Motion: Using Text and Image in Artist Books**
Virtual Workshop
MORGAN CONSERVATORY

23 **Passion and Joy: Passion Works Studio and Planet Joy Studio**
Through April 17
EMILY DAVIS GALLERY, MYERS SCHOOL OF ART, UNIVERSITY OF AKRON

24 **Annual Members Exhibition**
Opening Reception 5:30-8 pm
Through May 6
ARTISTS ARCHIVES OF THE WESTERN RESERVE

24 **Art House Community Culture Night**
7-8:30 pm
ART HOUSE INC

25 **10th Annual Juried Exhibition: Introspection/Retrospection**
Through May 6
MORGAN CONSERVATORY

25 **Asia Armour: Bloom**
Through April 10
DEEP ROOTS EXPERIENCE

25 **Pip Logan**
Opening reception 6-10 pm
Duo Decibel System performs 8-10 pm
Through April 15
PRAMA ARTSPACE

26 **Un-settling: A Story of Land Removal and Resistance**
Through May 22
MASSILLON MUSEUM

26 **Art House Family Clay Day**
10 am-noon
ART HOUSE INC

26 **Letterpress Bootcamp with Wendy Partridge**
10 am-4 pm March 26 & 27
ZYGOTE PRESS

30 **Alexa Wehrmann + Sebastian Schenz: Cum Rags to Cum Riches**
Through April 9
CLEVELAND INSTITUTE OF ART

1 **The 12th May Show (May 19–July 15) at Lakeland Juried Art Exhibition Call to Entry**
Judges and submission details to be announced. Submit online entries through ArtCall by mid-April
THE GALLERY AT LAKELAND

1 **Walk All Over Waterloo**
6-10 pm
WATERLOO ATS DISTRICT

1 **Lori Kella: The Edge of Things**
Through May 14
PHOTOCENTRIC

1 **We Want Everything**
Artist/designer Josh MacPhee has used his creative practice to further leftwing political and social movements and ideas, including Occupy Wall Street and prison reform. He's bringing that passion and experience to the CIA, where he's organized *We Want Everything*. For the show, he'll turn the gallery into a maker space where visitors will be able to actively engage with and explore the materials on display.
Opening 6-8 pm
Through June 10
CLEVELAND INSTITUTE OF ART REINBERGER GALLERY

1 **SNAP**
Poetry Reading across the street at Blue Windmill 6-7:30 pm May 6
Through May 22
DEEP DIVE ART PROJECTS @ DEEP END

1 **Student Works**
From Chagrin Falls High School, Brush High School, Excell TECC at Orange High School, Shaker Heights High School, Cleveland State University, & Lakeland Community College
Opening reception 5-8 pm
Through May 11
VALLEY ART CENTER

1 **Techniques in Tapestry: work by Bryana Bibbs, Sam Dienst, Andrea Vail**
Opening reception 6-8 pm
Through June 15
PRAXIS FIBER ARTS

2 **Threads Moving Backward and Forward: Contemporary Textile Artworks from Ohio**
Through May 18
MASSILLON MUSEUM

2 **Destroy All Nonprofit featuring artist Topiltzin**
4 pm
LA COSECHA GALERIA

2 **Embossed Printmaking Workshop with Patricia Brett**
10 am-2 pm April 2 & April 3
ZYGOTE PRESS

APRIL

8 **The Painting Porch: Cathie Bleck & Marianne Berardi**
Opening 5-8 pm
Through May 7
BAYARTS

8 **Spring Exhibitions**
Through June 25
SUMMIT ARTSPACE

8 **Scott Kraynak: A Restless Mind**
Opening reception 6-8 pm
Through April 30
LOGANBERRY BOOKS ANNEX GALLERY

8 **Walkabout Tremont**
5-10pm
TREMONT

8 **Silent Fields**
Kaiser Gallery combines its mission to embrace a wide range of traditional art mediums and contemporary technology-based art with a focus on the environment and specifical y the role of the honeybee as a pollinator, essential to our food system, in its show *Silent Fields*. An open call for artists to submit work looking at the decline of pollinators and what that means for the way we eat.
Through June 5
KAISER GALLERY

9 **Art House Poems and Print with Lake Erie Ink**
10:30 am-noon
SPACES

9 **A Symposium for TEXTURES: the history and art of black hair**
April 14 & 15
KENT STATE UNIVERSITY MUSEUM

15 **Third Friday**
5-9 pm
78TH STREET STUDIOS

15 **Variable Speed: Works by Katy Clark and Rich C!hlar**
Opening reception 5-9 pm
Through May 20
E11EVEN2 GALLERY

16 **The Grownups Keep Talking/ Nobody Knows Why: woodcut and letterpress books and prints by Michael Gill**
Artist Reception/Letterpress Demo 5-7 pm April 23
Through June 1
MASSILLON MUSEUM STUDIO M GALLERY

16 **Art House Family Open Studio**
1-3 pm
ART HOUSE INC

16 **Through the Looking Glass 3**
4 pm
LA COSECHA GALERIA

16 **Monoprinting Intensive with Lisa Schonberg**
10 am-2 pm April 16 & April 17
ZYGOTE PRESS

19 **50th Annual CSU Student Art Show and Merit Scholar Exhibit**
Awards Ceremony 6 pm April 22
Through May 28
GALLERIES AT CSU

20 **420 Collaborative Show**
4 pm
LA COSECHA GALERIA

21 **Ekphrastacy**
7 pm
HEIGHTS ARTS

21 **Art House Community Culture Night**
7-8:30 pm
ART HOUSE INC

22 **Juxtaposed: Photographs + Objects from the Collection of John Foster**
Conversation with John Foster and Barbara Tannenbaum April 30
Through June 4
CLEVELAND PRINT ROOM

22 **A Common Denominator: Max A Denney +8 Master Artists**
Through May 22
PRAMA ARTSPACE

22 **Ruddy Roye Open Studio**
April 22 & 23
CLEVELAND PRINT ROOM

23 **All Ages Reading & Printmaking Activity with Book Artist Michael Gill**
11:30 am
MASSILLON PUBLIC LIBRARY

23 **The Grownups Keep Talking/ Nobody Knows Why: Woodcut and letterpress books and prints by Michael Gill**
Reception/Letterpress demo 5-7pm
Through June 1
MASSILLON MUSEUM STUDIO M

23 **The Accordion Variations: 3 Basic Book Structures**
10 am-4 pm
MORGAN CONSERVATORY

23 **Art House Poems and Print with Lake Erie Ink**
10:30 am-noon
SPACES

26 **Abandoned America: Everything Must Pass**

Visions 2022: Artists League Show

Asian Voices from the CMA Collection

Witness to Wartime: The Painted Diary of Takuichi Fujii
One of the most shameful episodes in American history was the internment of Japanese-American citizens during WW II. Artist Takuichi Fujii (1891-1964) was one of those forced from their homes; he and his family were taken from Seattle to live in a "relocation center" in rural Idaho. Fujii kept an illustrated diary commencing with the forced removal in May 1942 through the closing of the camp in October 1945, creating nearly 250 ink drawings of daily life, along with 130 watercolors that expand upon the ink drawings. He also created several oil paintings and sculptures. After the war, Fujii moved to Chicago and continued to paint, but his wartime journal remains an important witness to a period that must be remembered no matter how uncomfortable it may make some people.
Through July 24
CANTON MUSEUM OF ART

29 **Art Books Cleveland**
Artists' reception 6-8 pm May 6
Through May 26
BEACHWOOD COMMUNITY ART CENTER

30 **Clicking for a Cause**
Through June 15
MASSILLON MUSEUM

30 **Generations**
Through May 14
DEEP ROOTS EXPERIENCE

30 **Kent/Blossom Art Intensive**
Application deadline April 30 at kent.edu/kentblossomart
Sessions May 30-June 12
KENT STATE UNIVERSITY SCHOOL OF ART

5 **Illustrious Gravitas**
Through June 18
YARDS PROJECTS

6 **Walk All Over Waterloo**
6-10 pm
WATERLOO ARTS DISTRICT

6 **Screw Factory Artists Spring Open House**
6-10 pm May 6
10 am-3 pm May 7
SCREW FACTORY

6 **Annual Members Exhibition**
Closing & awards reception 7-8 pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE

8 **Urban Bright Exhibition Ice Cream Social and Reception**
4-8 pm
ART HOUSE INC

6 **Ava Reiss: Drifting in the Galaxy**
Opening reception 6-8 pm
Through May 31
LOGANBERRY BOOKS ANNEX GALLERY

8 **Annual Advanced Student Pottery Show**
Opening reception 5-8 pm
Through May 27
BAYARTS

8 **The New Black Vanguard: Photography Between Art and Fashion**
Art and fashion photographers have always played footsie with each other, with some of the greatest "art" photographers, such as Edward Steichen, breaking ground in fashion photography, and fashion photographers drawing on art to push the boundaries in their craft. Now a younger generation of Black photographers in the U.S., Europe, and Africa is blurring those boundaries with vivid, high-concept images that draw on dazzling color, highly-constructed designs, and vibrant juxtapositions of shapes and patterns that demonstrate the movie-set level of planning that goes into a single image. The exhibition features photos, videos, publications and fashion installations.
Through September 11
CLEVELAND MUSEUM OF ART

13 **Walkabout Tremont**
5-10 pm
TREMONT

15 **Art Books Cleveland: Watch Art**
1-3 pm
BEACHWOOD COMMUNITY ART CENTER

19 **Roy Bigler & Terry Durst**
Opening reception 5:30-8 pm
Through June 25
ARTISTS ARCHIVES OF THE WESTERN RESERVE

19 **The 12th May Show at Lakeland Juried Art Exhibition**
Artist reception and awards ceremony 6-9 pm
Through July 15
THE GALLERY AT LAKELAND

20 **CAN Journal Summer Issue Release**
SPACES

20 **Third Friday**
5-9 pm
78TH STREET STUDIOS

20 **What a Time to Be Alive Spotlight Gallery: Eryn Lawson, Josie Naypauer**
Opening reception 6-9 pm
Through June 12
HEIGHTS ARTS

21 **Art House Family Open Studio**
1-3 pm
ART HOUSE INC

28 **Art House Family Clay Day**
10 am-noon
ART HOUSE INC

28 **Kim Chapman: Eighty-Six Reasons**
May 28-June 26 2022
Reception 5:30 - 7:30 pm May 27
THE DAIRY BARN ARTS CENTER, ATHENS

Justine Kurland, Packing Goats in the Marble Mountains, 2011. *In Concert: Photography and the Violin* is on view through April 3 at Transformer Station.

Image from the collection of John Foster. Juxtaposed: Photographs + Objects from the Collection of John Foster is at the Cleveland Print Room April 22–June 4.

MEMBERS OF THE COLLECTIVE ARTS NETWORK

GALLERIES AND ORGANIZATIONS

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abattoirgallery.com

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Instagram:
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@dblackoriginals
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akronartmuseum.org
330.376.9185

Allen Memorial Art Museum
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Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

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c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@gmail.com
216.361.9255

Arts Cleveland
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Suite 130
Cleveland, Ohio 44114
artscleveland.org
216.575.0331

ART EverySpace
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hello@artEverySpace.com
415.827.6269

The Artseen Gallery
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Vermilion, Ohio 44089
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Art Gallery at Beachwood Community Center
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Beachwood, Ohio 44122

Art House
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Cleveland, Ohio 44109
arthouseinc.org
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artincleveland.com
440.655.6954

Artists Archives of the Western Reserve
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Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

Artists of the Rubber City
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artneo.org
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Beachwood, Ohio 44122
artsourcecleveland@gmail.com
216.464.0898

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216.621.0178

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cainpark.com
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cantonart.org
330.453.7666

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440.247.9700

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clevelandprintroom.com
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High Art Fridays
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judsonsmartliving.org
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Cleveland, Ohio 44106

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mellinophotography.com
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kaisergallery.com
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CAN depends on a broad base of support to continue providing this collaborative voice for Northeast Ohio artists, galleries, museums, schools, and related organizations. In 2022 CAN completes its tenth year serving as Northeast Ohio's most trusted source for news of the visual arts; presents the second CAN Triennial; and continues to build upon our commitment to serve as a voice for Northeast Ohio galleries, with feature coverage, artist profiles, and art news.

WE ARE PROFOUNDLY GRATEFUL TO THE VISIONARY PEOPLE AND ORGANIZATIONS WHO HAVE CONTRIBUTED TO THIS EFFORT.

We make every effort to keep this list as up-to-date and accurate as possible. We apologize for any omissions.

You can help us grow by making a tax-deductible donation to CAN at any time. Go to CANjournal.org to make your gift online, or contact Development Director Leah Trznadel (leah@CANjournal.org), or mail your check to Collective Arts Network, PO Box 771748, Lakewood, OH 44107.

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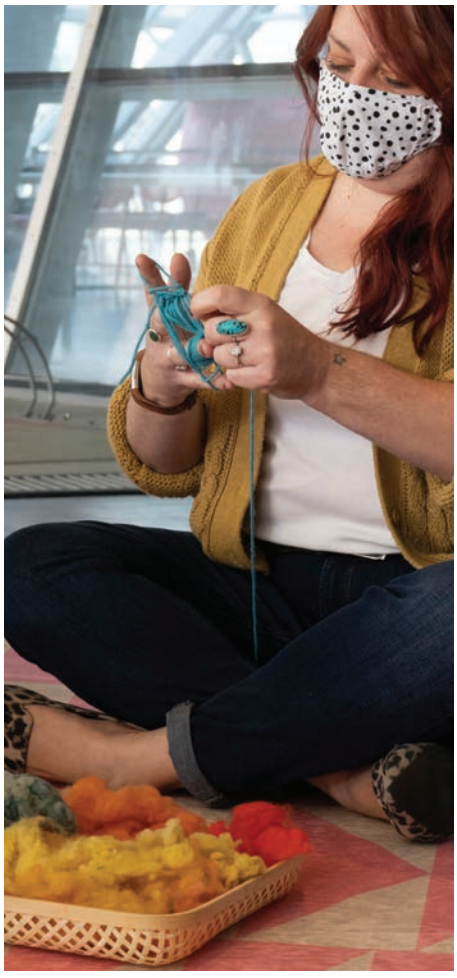

Introducing **OPEN STUDIO**

No crowds, no rush, no experience, or registration required. The Museum invites you to explore the new Open Studio in the lobby. A space designed for all ages, the studio is open weekdays.

Whether you're a serious artist or just looking for a laid-back space to explore, Open Studio offers something for everyone. From sensory play areas for babies, to the messy materials school-age kids adore, and even art for adults.

Move freely between a wide range of inspiring materials, spending as little or as much time as you like. Along with special, featured activities, you will also find rotating areas devoted to clay, drawing, painting, printmaking, beading, collage, construction, and more.

Open Studio is creativity on your schedule.

Open Studio *is made possible by PNC with additional support from the Kathy Moses Salem Philanthropic Fund of Akron Community Foundation, the Charles E. and Mabel M. Ritchie Foundation, The R.C. Musson and Katharine M. Musson Charitable Foundation, Synthomer Foundation, the Samuel Reese Willis Foundation, and The Henry V. and Frances W. Christenson Foundation.*

PNC

A100
AKRON ART MUSEUM

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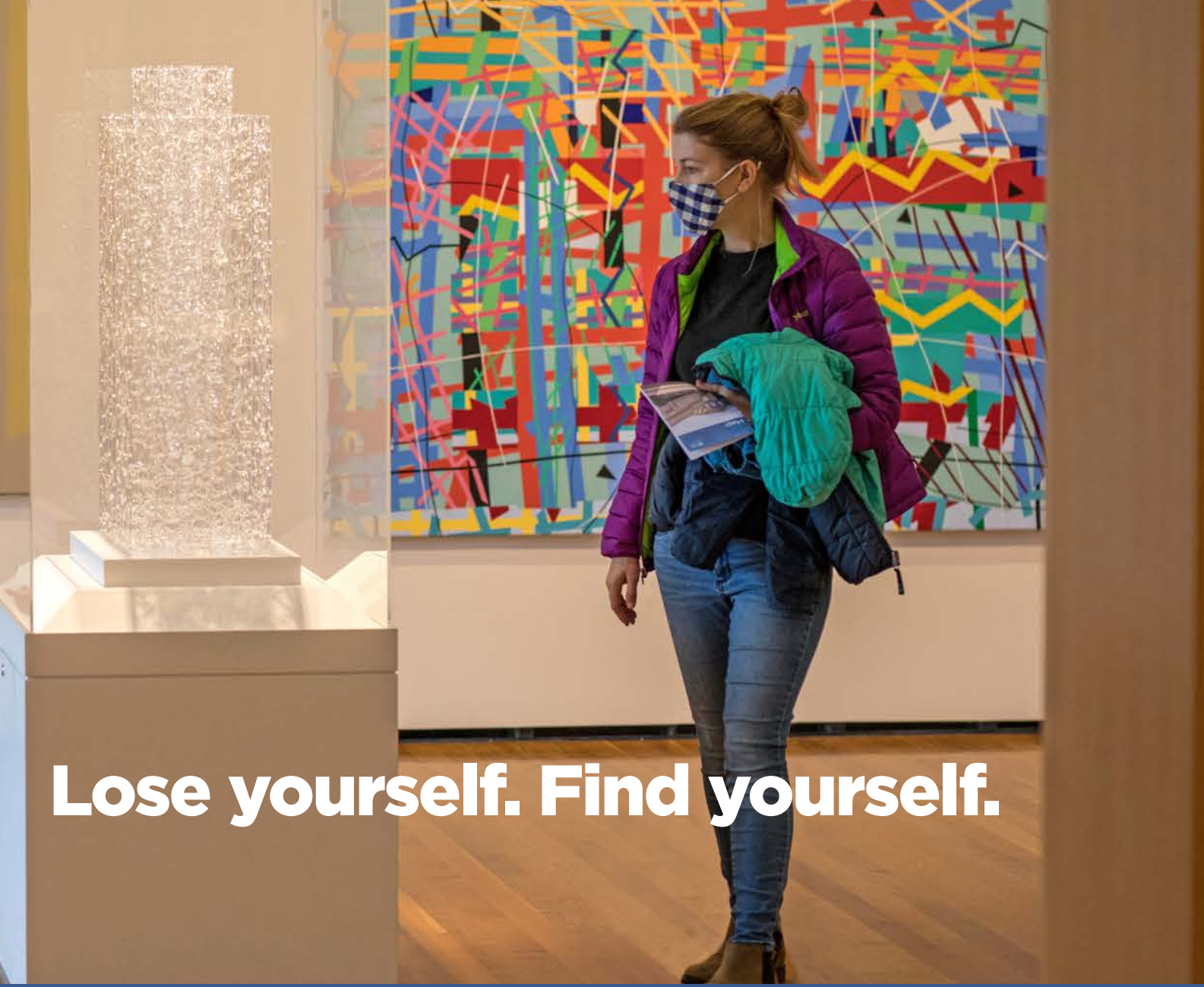

Lose yourself. Find yourself.

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Picturing Motherhood Now

Through May 8, 2022
Migrations of Memory—
The Poetry and Power of Music

Through May 29, 2022
Derrick Adams: LOOKS

Through June 19, 2022
Women in Print: Recent Acquisitions

Through June 26, 2022
Currents and Constellations: Black Art in Focus

Through August 14, 2022
Medieval Treasures from Münster Cathedral

Through February 19, 2023
Cycles of Life: The Four Seasons Tapestries

Opens March 12, 2022
Alberto Giacometti: Toward the Ultimate Figure
Free member tickets available NOW

Opens May 8, 2022
The New Black Vanguard:
Photography between Art and Fashion

cma.org

THE CLEVELAND MUSEUM OF ART

Photo: Scott Shaw Photography